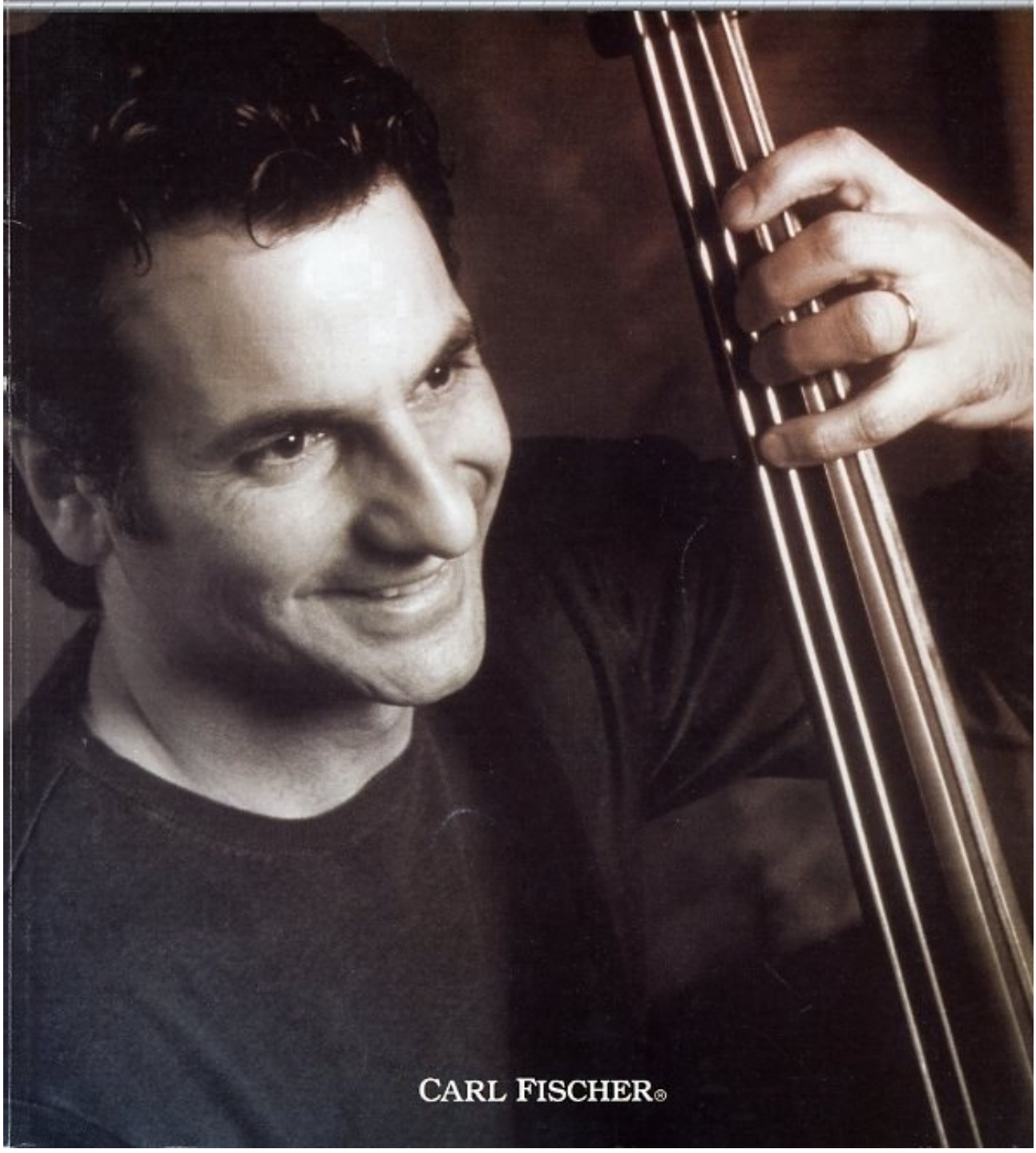
VISIT…

John Patitucci

60 Melodic Etudes

for Acoustic and Electric Bass



CARL FISCHER®

John Patitucci
60 Melodic Etudes
for Acoustic and Electric Bass

I would like to thank God, my wife Sachi, and my daughters–Gracie and Bella, and all the other members of my family especially my brother Thomas, my Mom and Dad, and sisters. Thanks are also due to Chris Poehler, David Baker and all of the other teachers I have had in my musical journey to this point (whose names could take up as many pages as this book). Thanks also to the many musicians I have worked with who have inspired me and taught me (another very long list) and to Sandy Feldstein and John Castellano for urging me to write this book.

Special Thanks to Mindy Sax, for the preliminary music copying.

Finally, thanks also to all the folks at Carl Fischer for the fine work and support, especially Alex Teploff.

Cover photo by Bill Bytsura.

CARL FISCHER®

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John Patitucci Biography

John Patitucci has been at the forefront of the jazz world for the last twenty years and active in all styles of music. He is a two-time Grammy award winner and has been nominated eleven times. He has won many magazine polls and awards as a double bassist and bass guitarist, most recently as a member of the Wayne Shorter Quartet which won the 2003 *Downbeat* critics' poll for Best Acoustic Jazz Group and Best Jazz Recoding for *Footprints - Live!*. He has performed and/or recorded with jazz giants such as Dizzy Gillespie, Wayne Shorter, Herbie Hancock, Chick Corea, Stan Getz, Freddie Hubbard, Roy Haynes, Wynton Marsalis, Michael Brecker, John Scofield, Joe Lovano, Kenny Garrett, Victor Feldman and countless others.

John has been active as a composer with eleven solo recordings of his own. He has also been commissioned to write for various chamber music groups, most recently the New York-based string quartet Elements. John was nominated for a Grammy in 2003 for Best Instrumental Arrangement Accompanying a Vocal for his arrangement of *In the Bleak Midwinter* from his CD *Song, Stories and Spirituals*. He was nominated for a Grammy in 2002 for Best Instrumental Composition for a piece entitled *Communion* that featured Branford Marsalis, Brad Mehldau and violist Lawrence Dutton of the Emerson String Quartet.

Mr. Patitucci has been involved in education for many years, writing books, making instructional videos and giving master classes around the world. He was formerly the Artistic Director of The Bass Collective, a specialized school in New York. In 2002, he began teaching at The City College of New York (CUNY) and was named Associate Professor of Music there in 2003.

Foreword

This book is designed for acoustic bassists, electric bassists and cellists who want to:

- Improve their knowledge of the fingerboard.
- Practice interpreting and phrasing melodies.
- Improve their intonation and time.
- Learn to play with more flexible time by practicing *rubato* passages.
- Strengthen their ears to hear the five basic chord sounds within the diatonic major scale: major, minor 7, dominant 7, minor 7♭5 and major 7♯11.
- Learn to hear and use various diatonic modes and scales against these five basic chords: Major, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian.
- Gain valuable experience on the use of the melodic-minor scale over the minor-seventh ♭5 chord.

As far as I know, this is the first book to have a separate melodic etude for each of these five chord sounds in *all twelve keys*. I also left room on a few occasions for you to try your hand at improvising for a few measures within an etude. The etudes have tempo markings, but should be practiced at different tempos and even *rubato* (i.e., elastic and flexible time with room for speeding up and slowing down to enhance the freedom of the artist's expression). These etudes also help the bassist and cellist tackle the common technical problems that all must deal with, such as shifting on one string, string crossing and alternating right-hand plucking and bowing. For acoustic bassists and cellists, every etude can be played pizzicato and/or arco. I deliberately shied away from providing fingerings and bowings because I would rather you explore many alternatives for each passage.

In Part II of the book (pp. 69–128), I have included a complete fingering chart for both acoustic and electric bass for all the scales. The scale examples are given in two ways: 1) Starting on the root note and 2) starting on the lowest note available on the fingerboard. The second example is provided to foster a more comprehensive knowledge of the instrument.

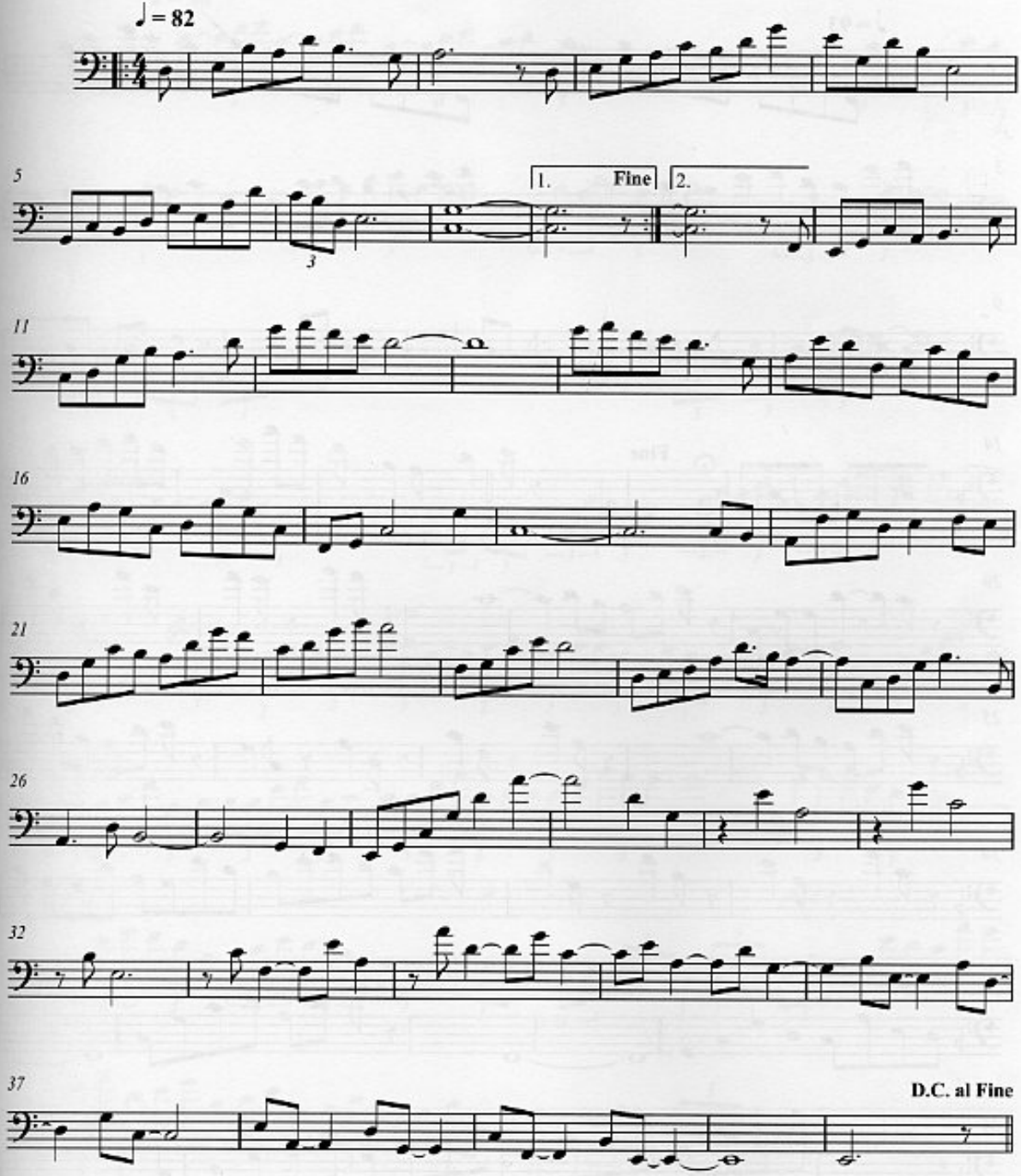
If you have a teacher—which I feel is extremely important—s/he may want to write down ideas for you as well. Also, as you vary the tempo of each etude, you may have to alter fingerings and bowings.

In closing, I sincerely hope and believe that this book will help you grow as a musician and be a useful tool for many years to come.

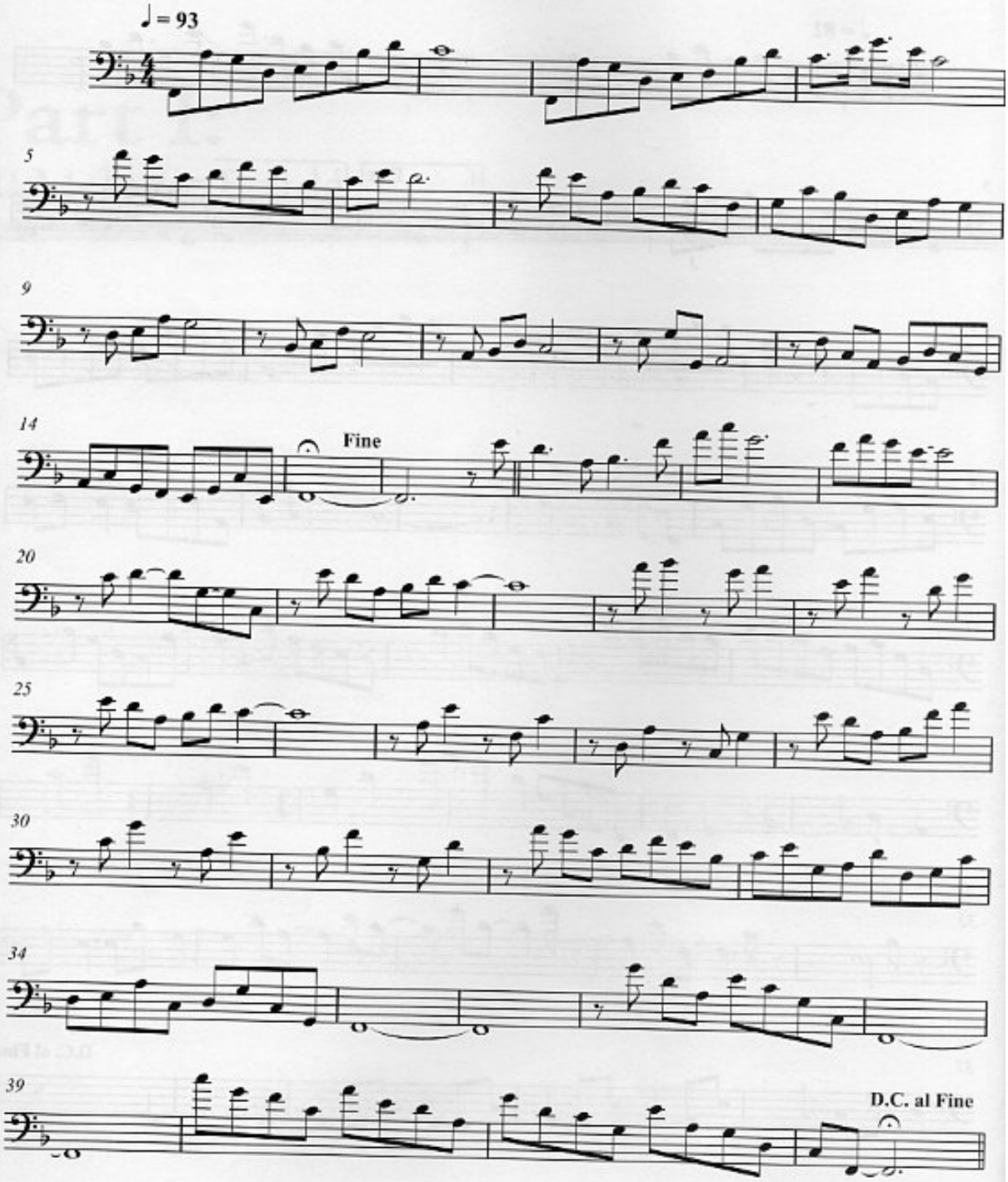
—John Patitucci

Part I:
60 Melodic Etudes

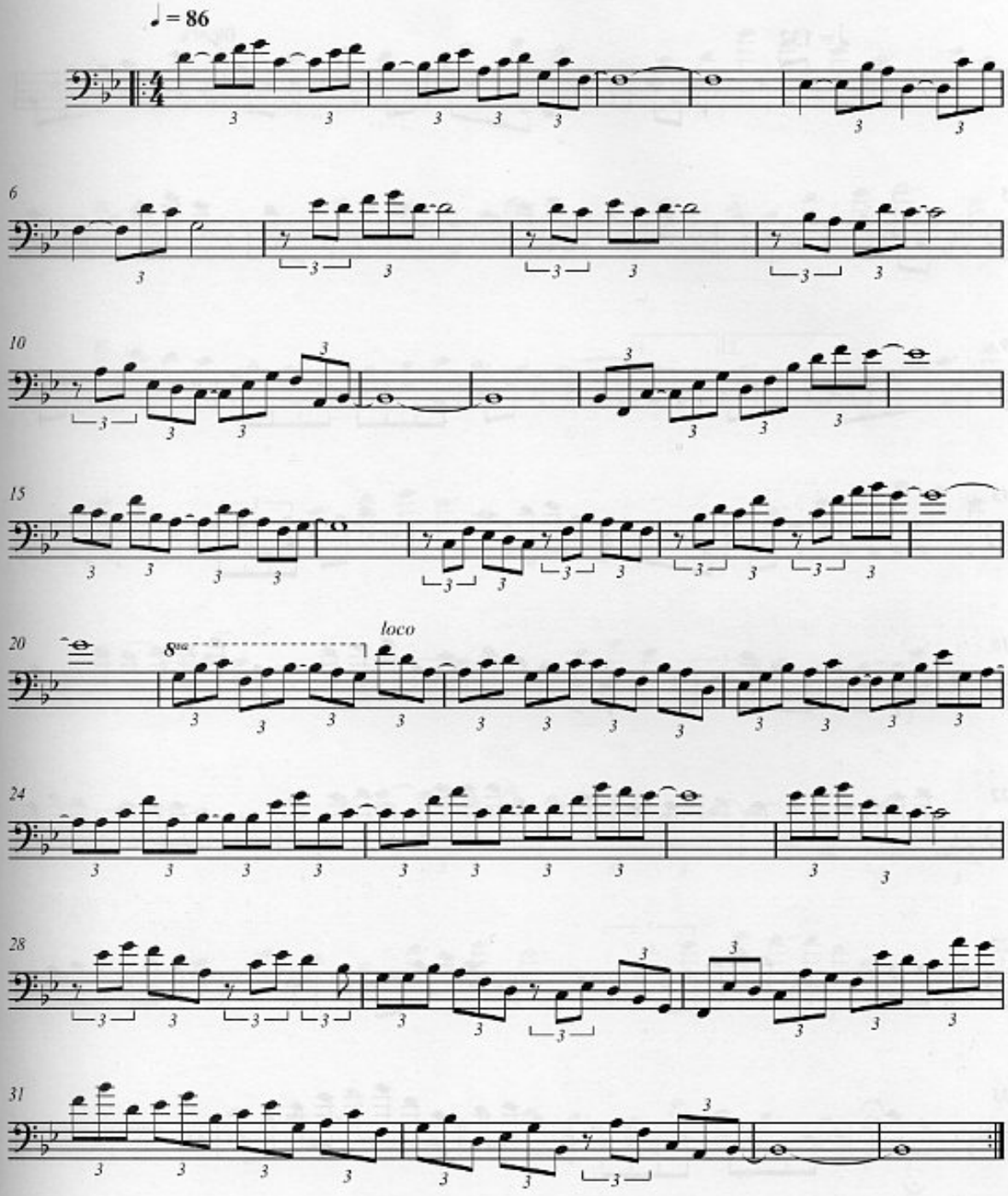
C Major Scale



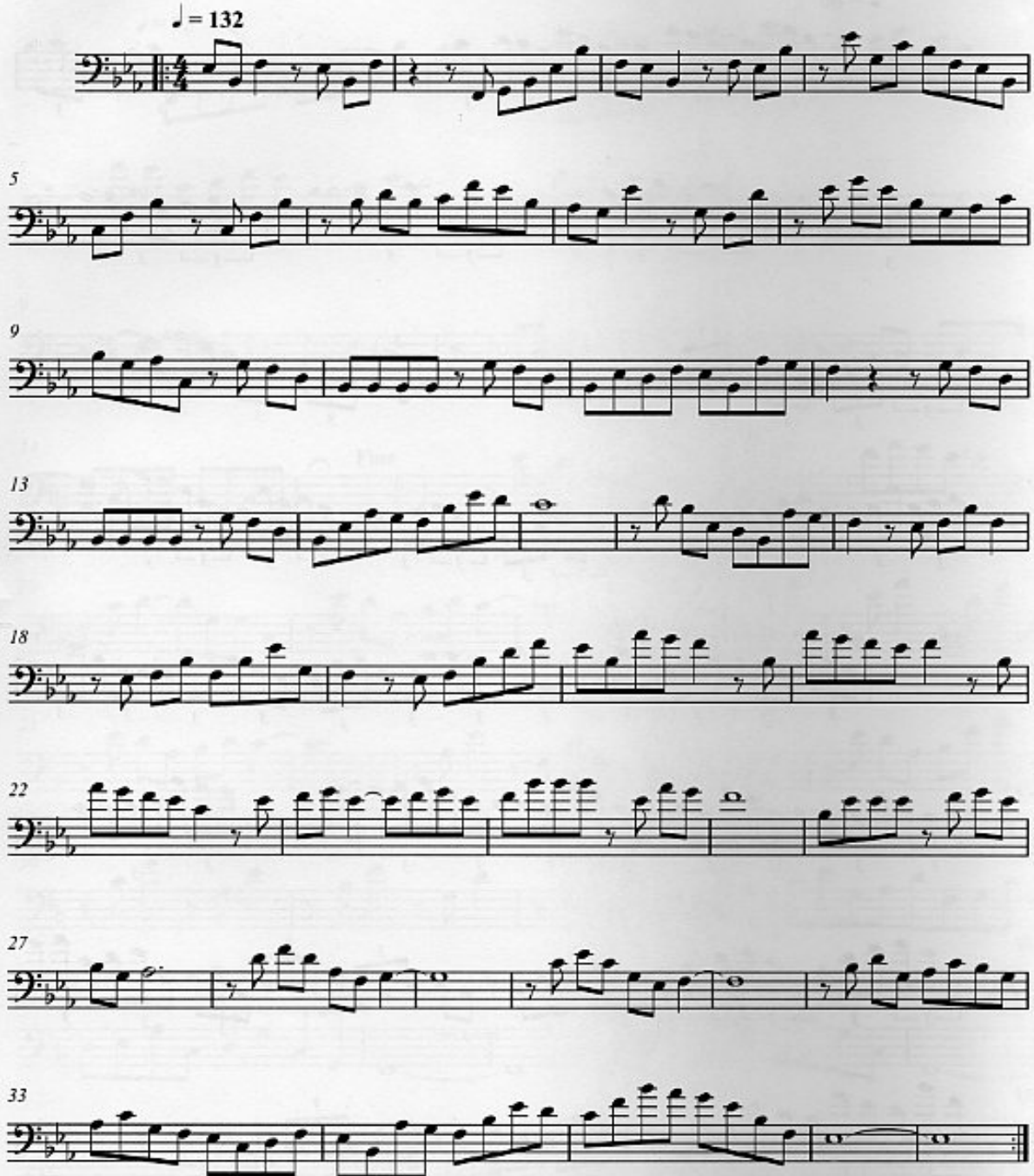
F Major Scale



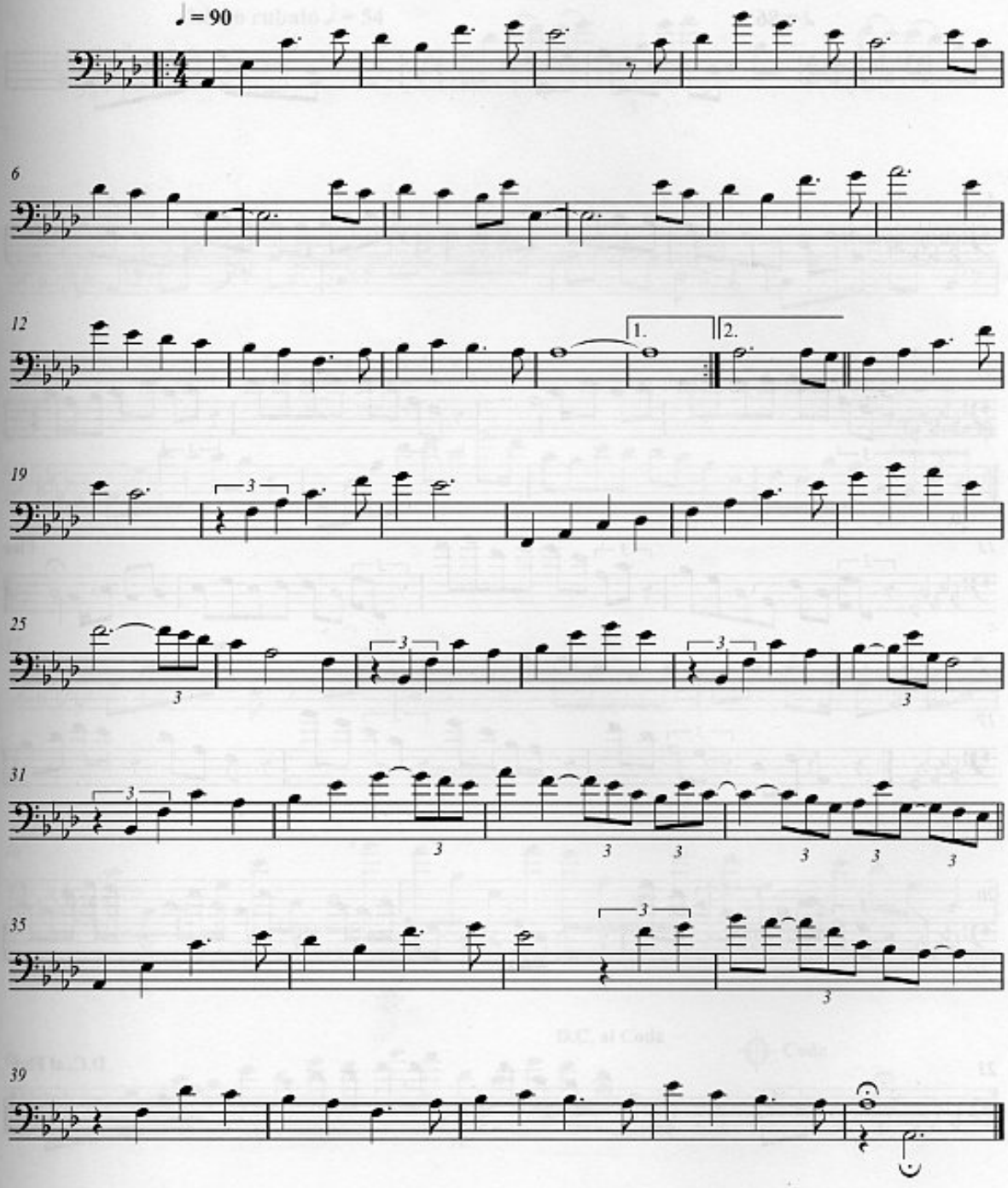
B♭ Major Scale



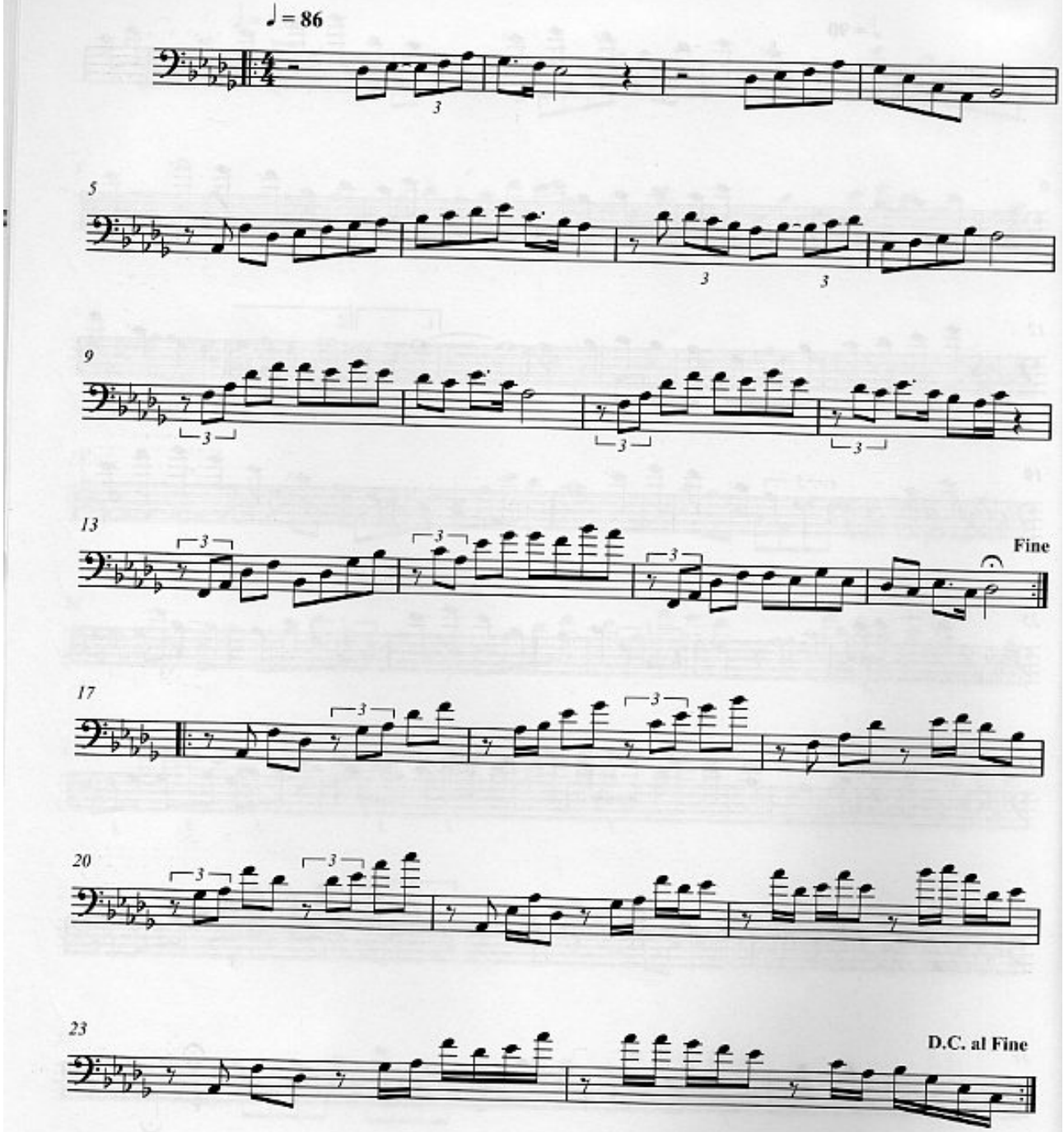
E♭ Major Scale



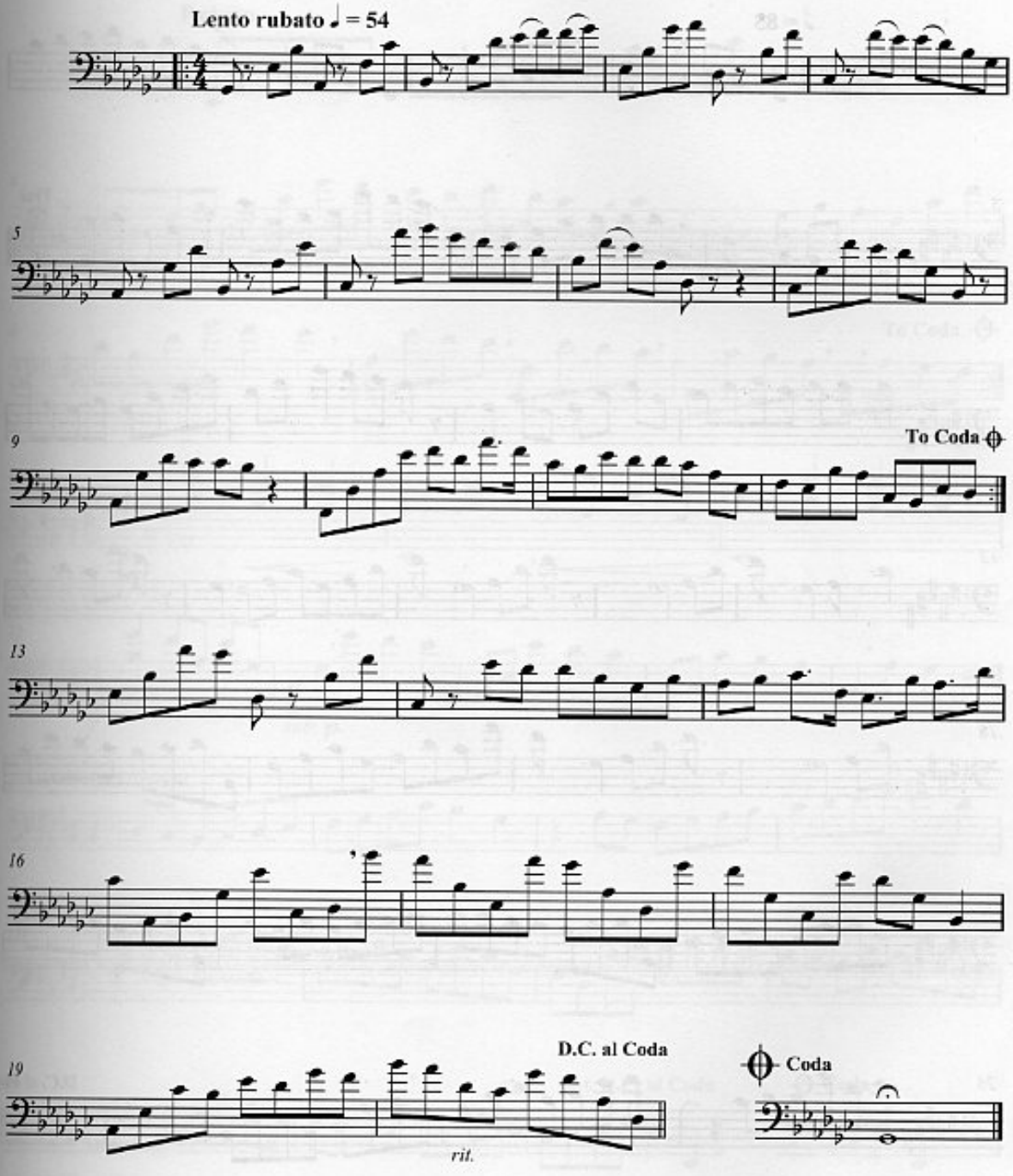
A♭ Major Scale



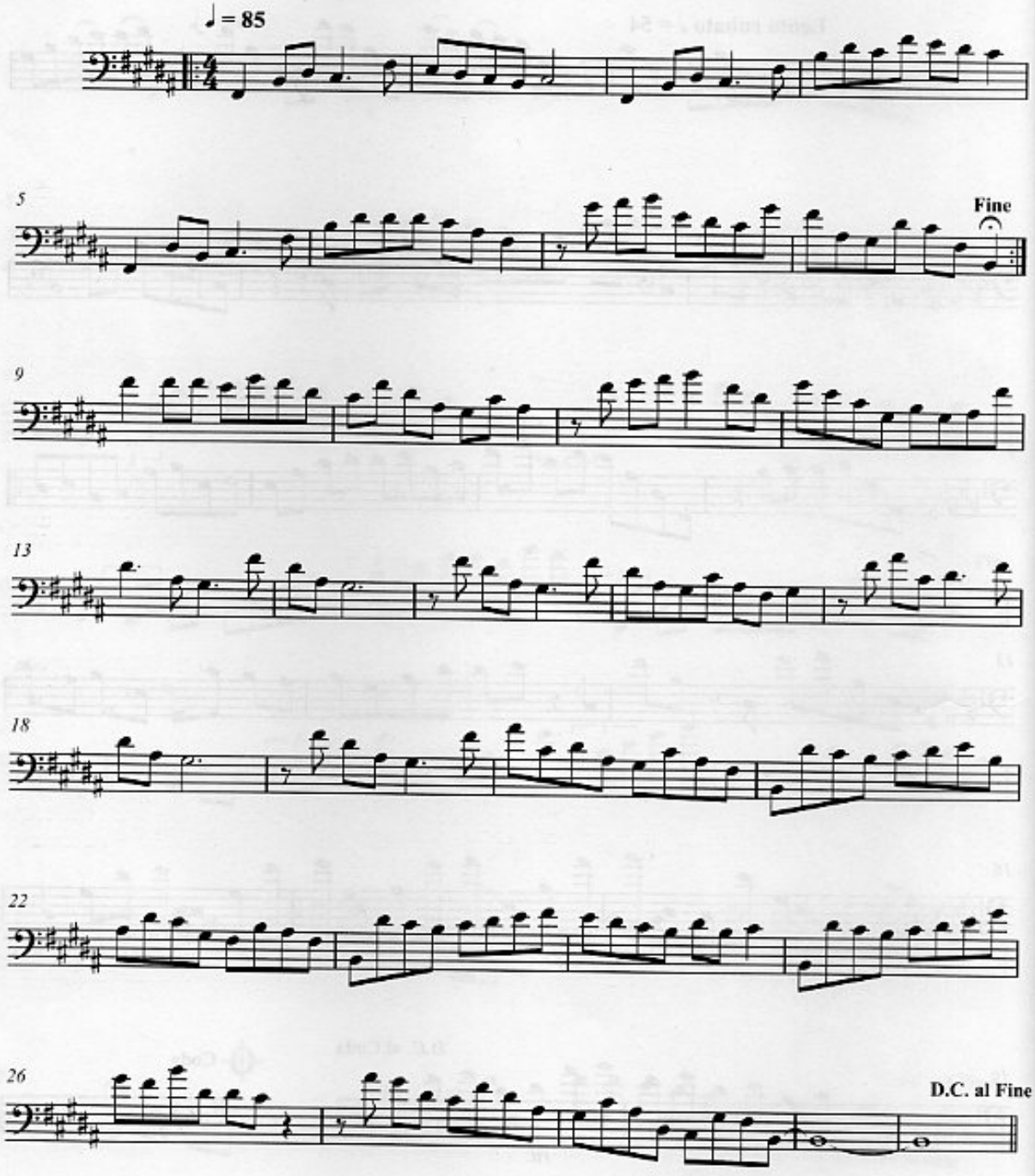
D♭ Major Scale



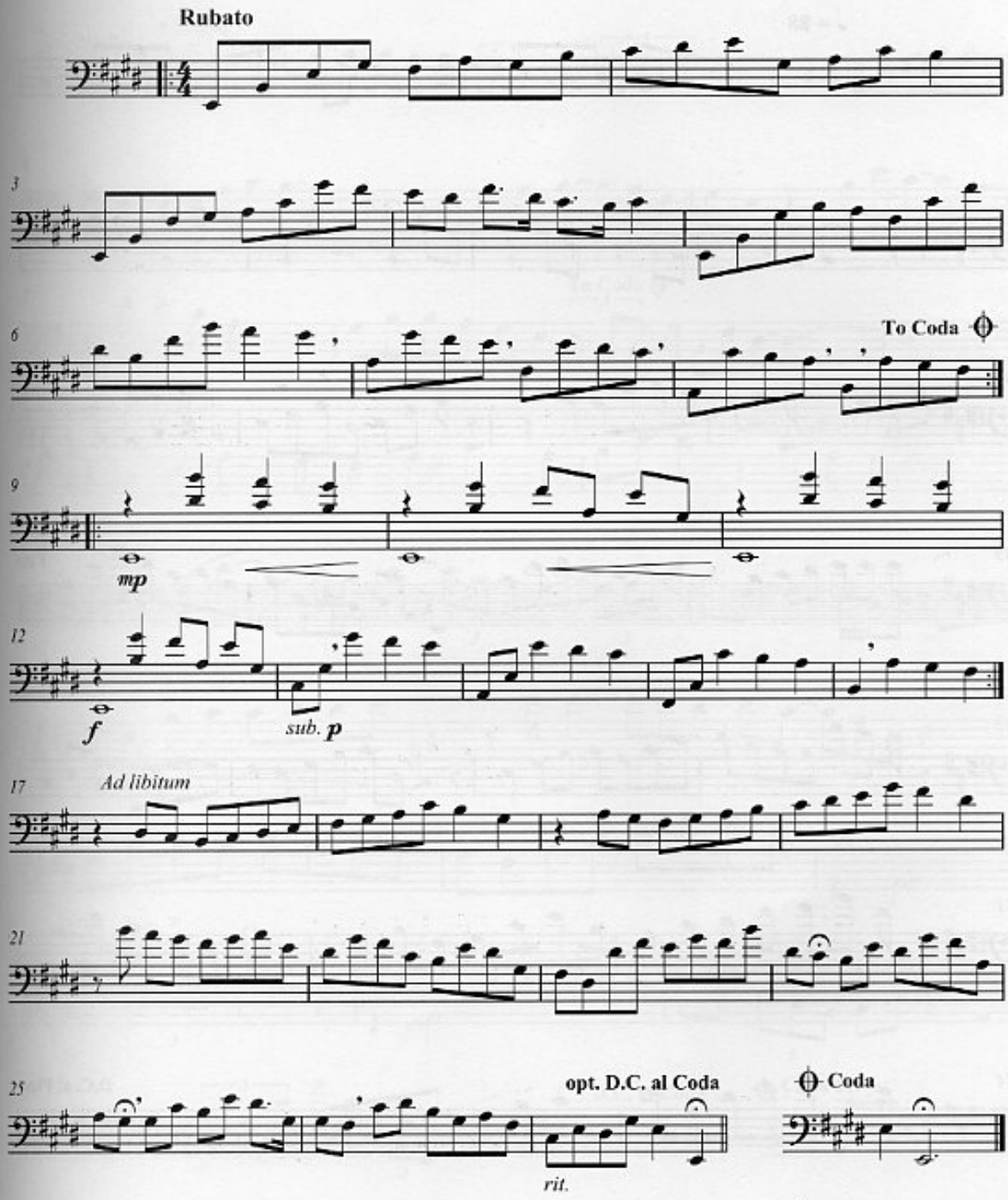
G♭ Major Scale



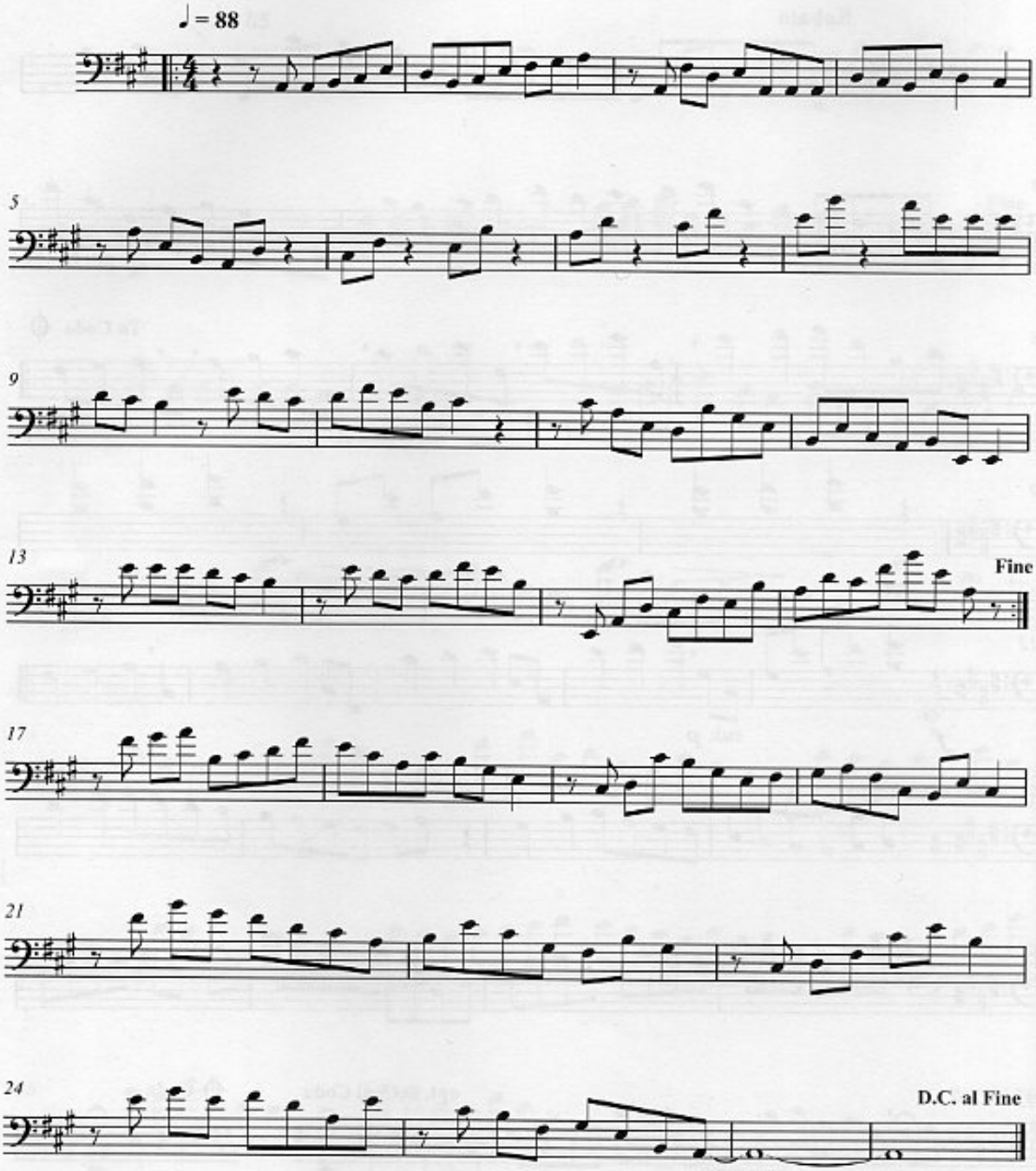
B Major Scale



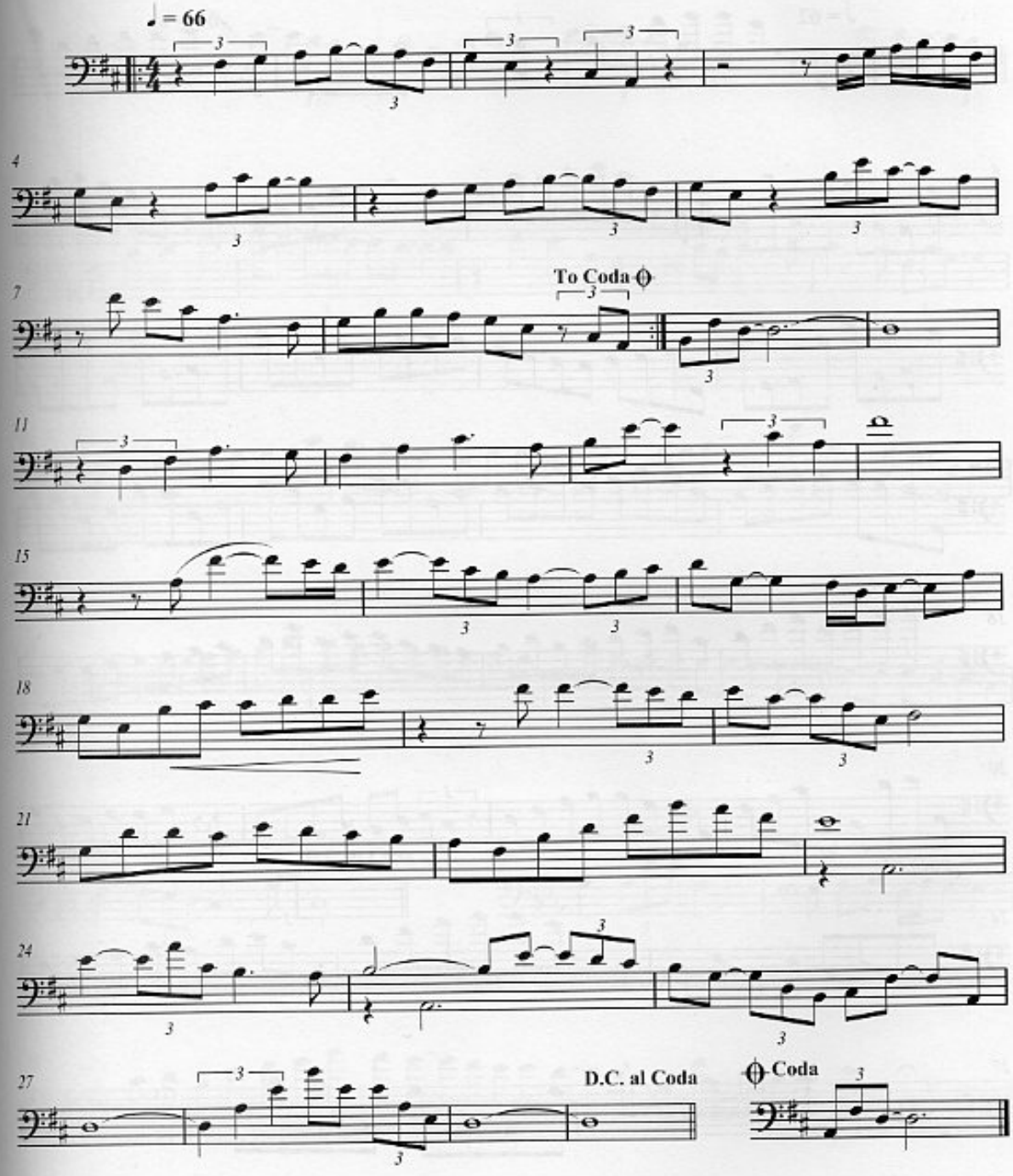
E Major Scale



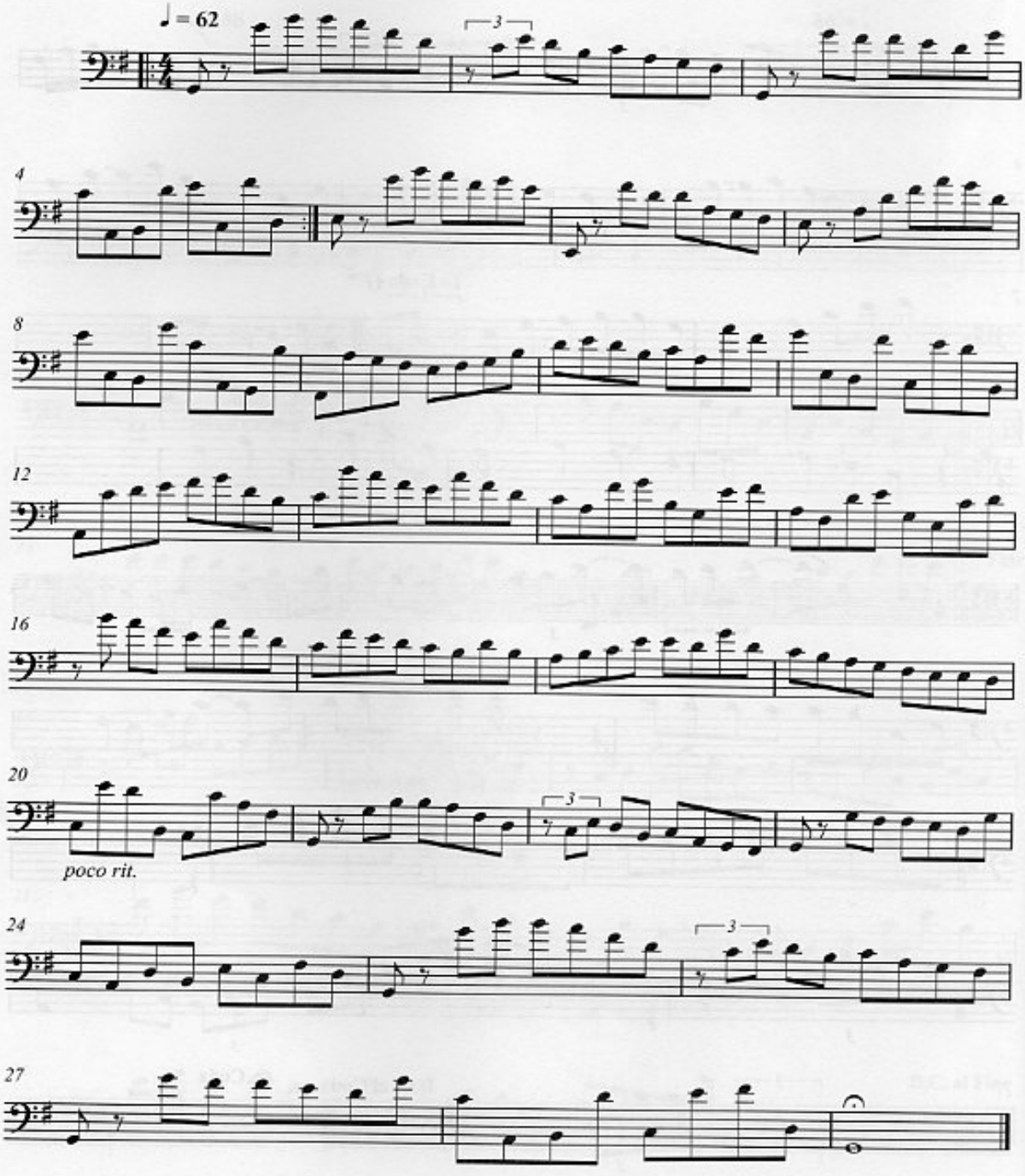
A Major Scale



D Major Scale

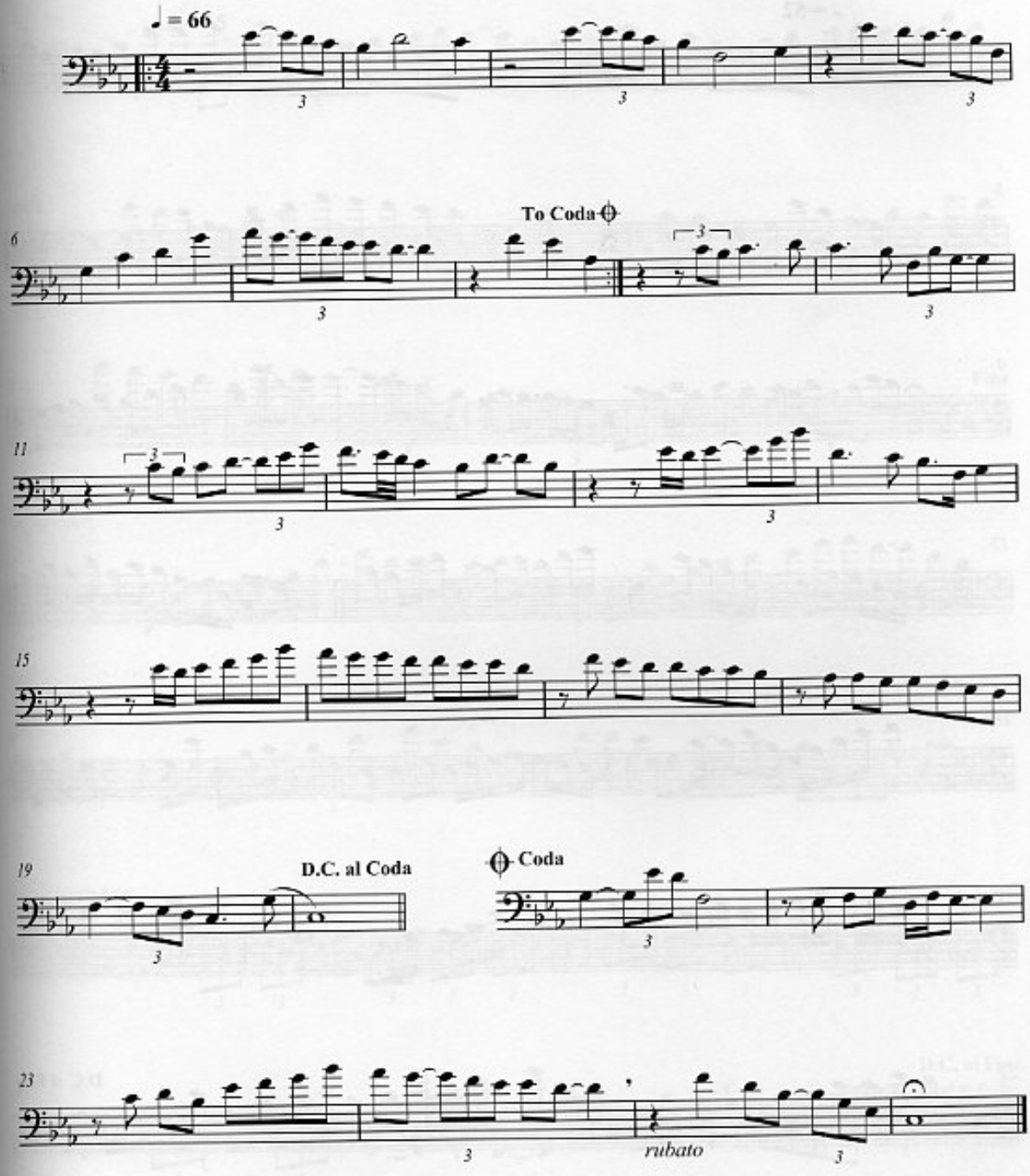


G Major Scale



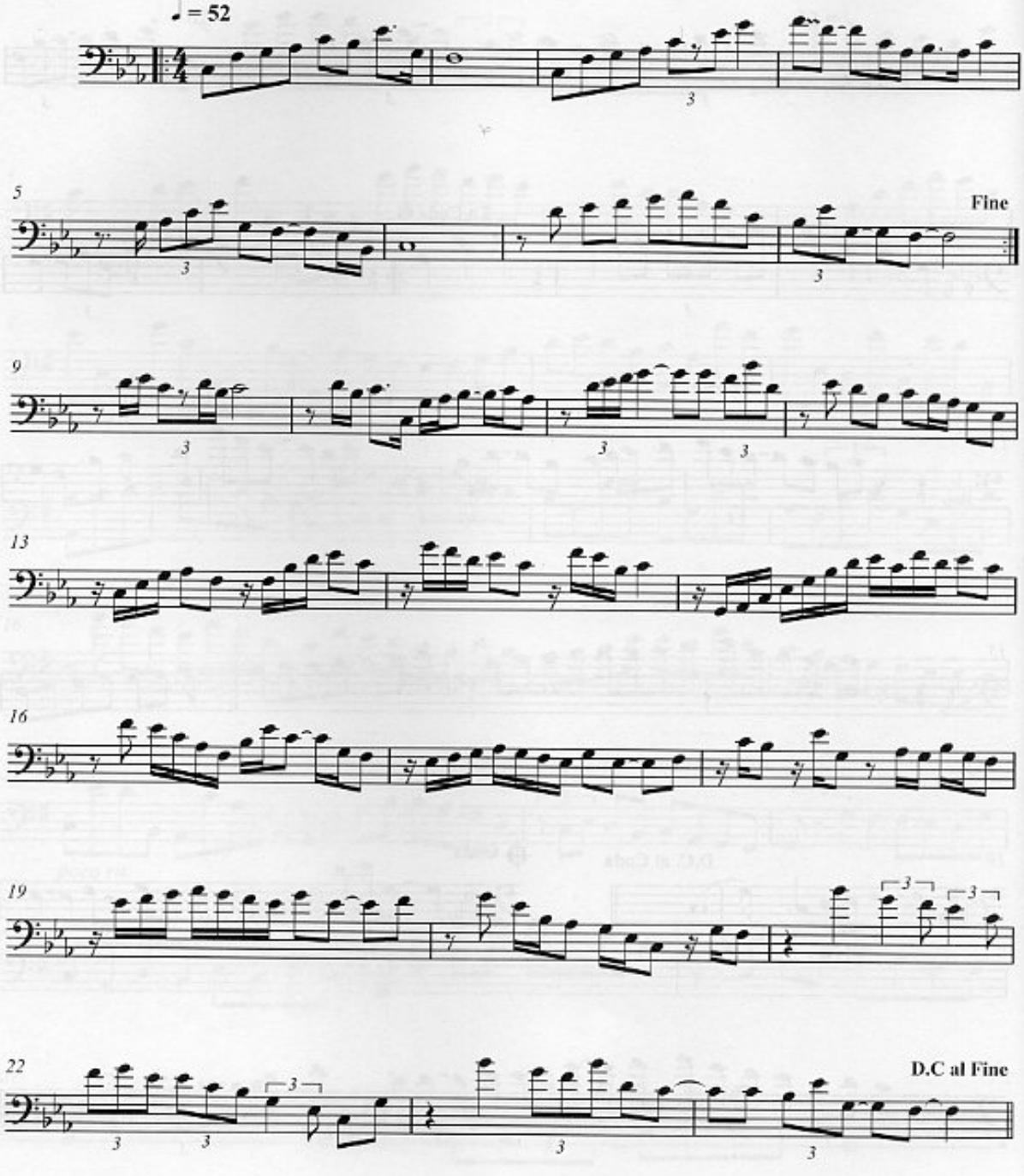
C Aeolian Scale (Ballad)

(Cm7)



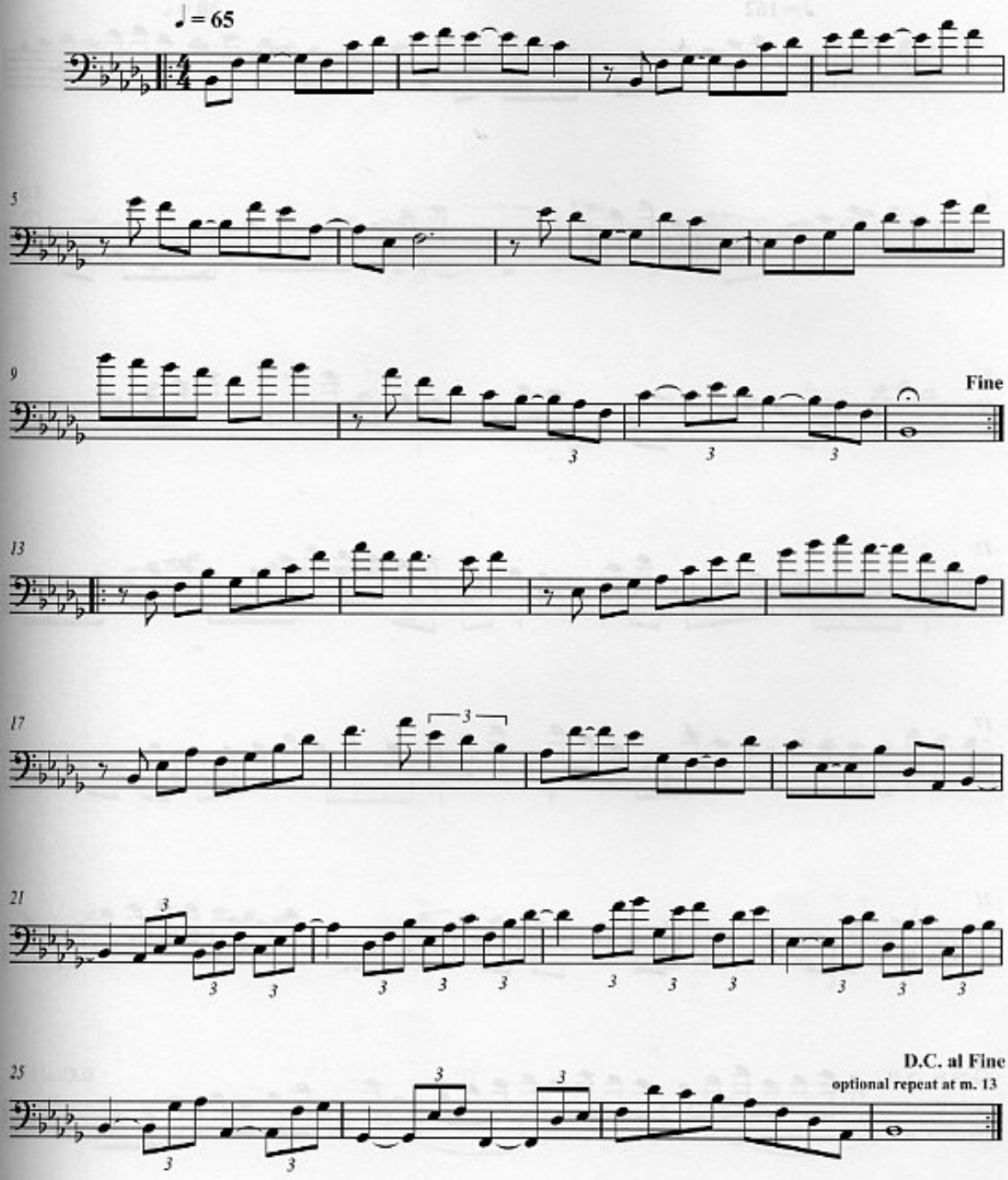
F Dorian Scale (Ballad)

(Fm7)



D♭ Aeolian Scale

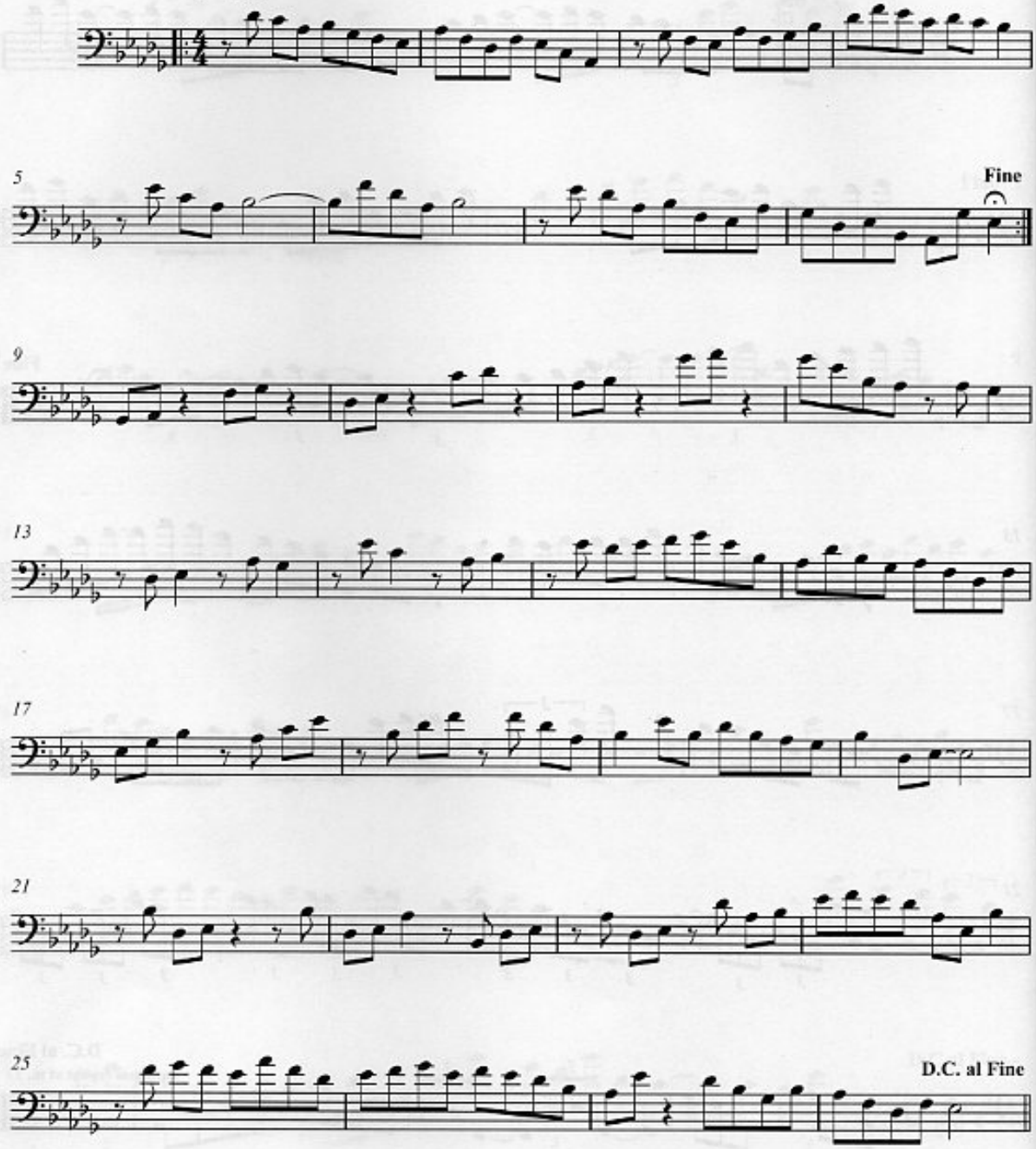
(B♭m7)



E♭ Dorian Scale

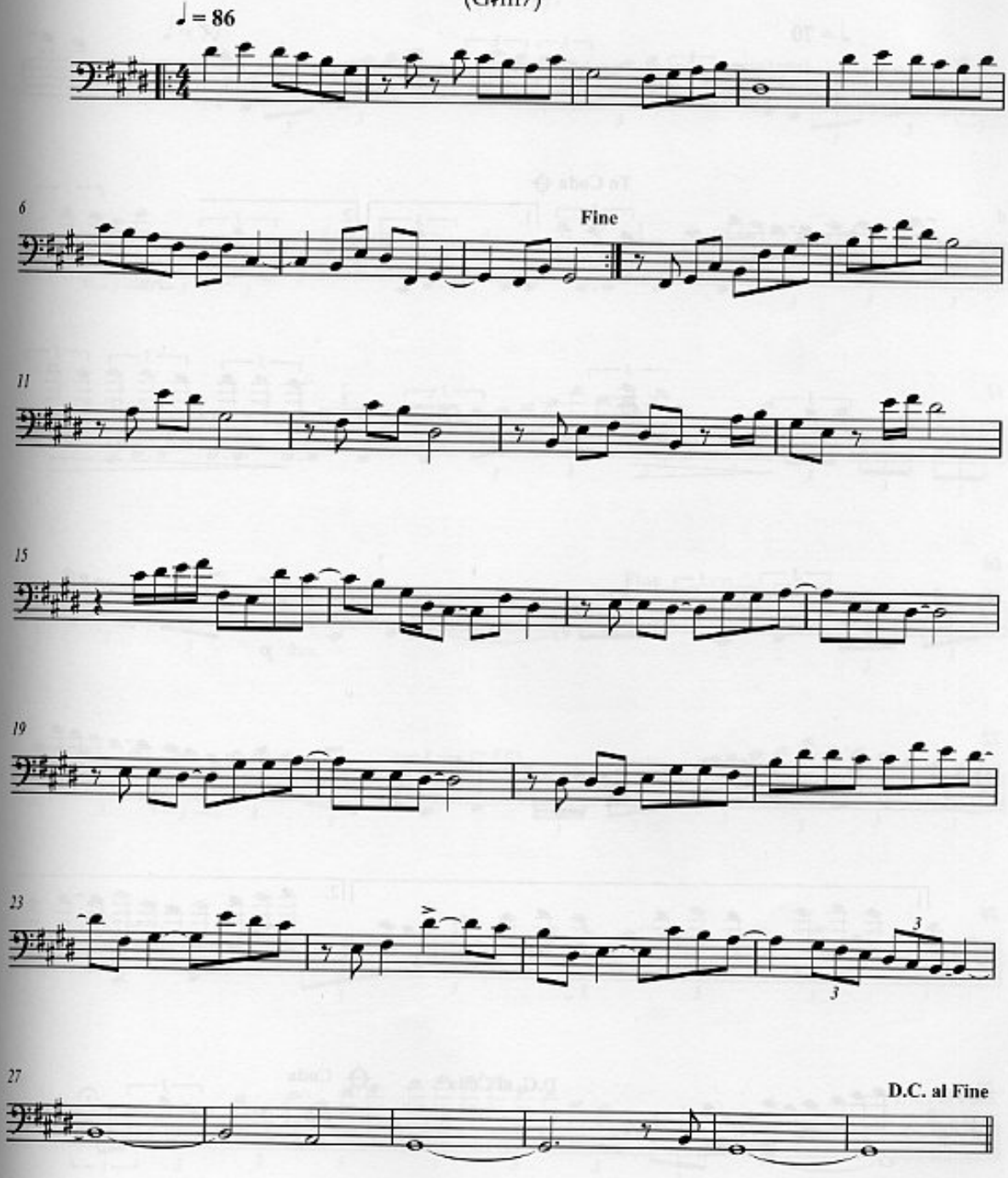
(E♭m7)

♩ = 162



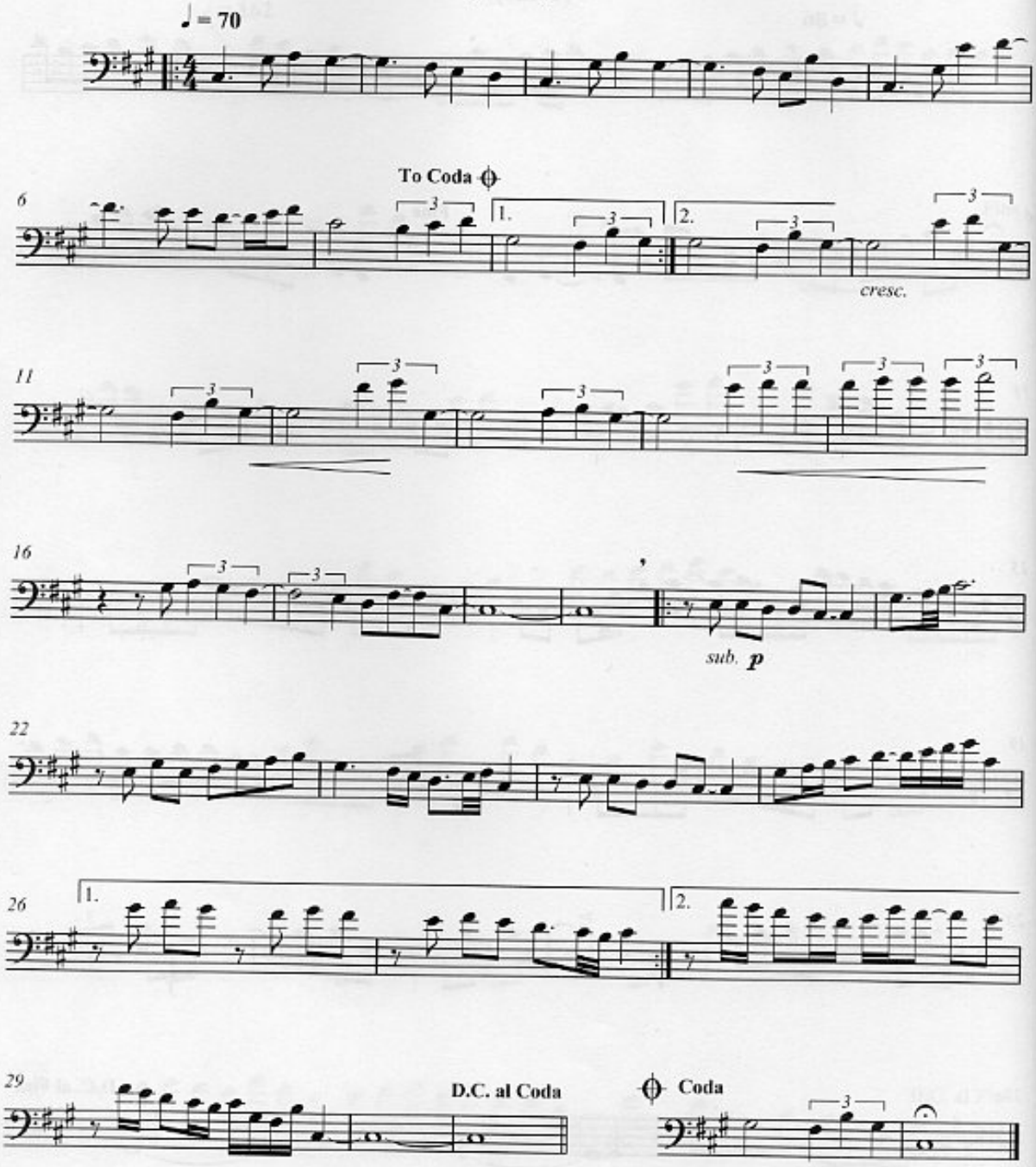
G♯ Phrygian Scale

(G♯m7)



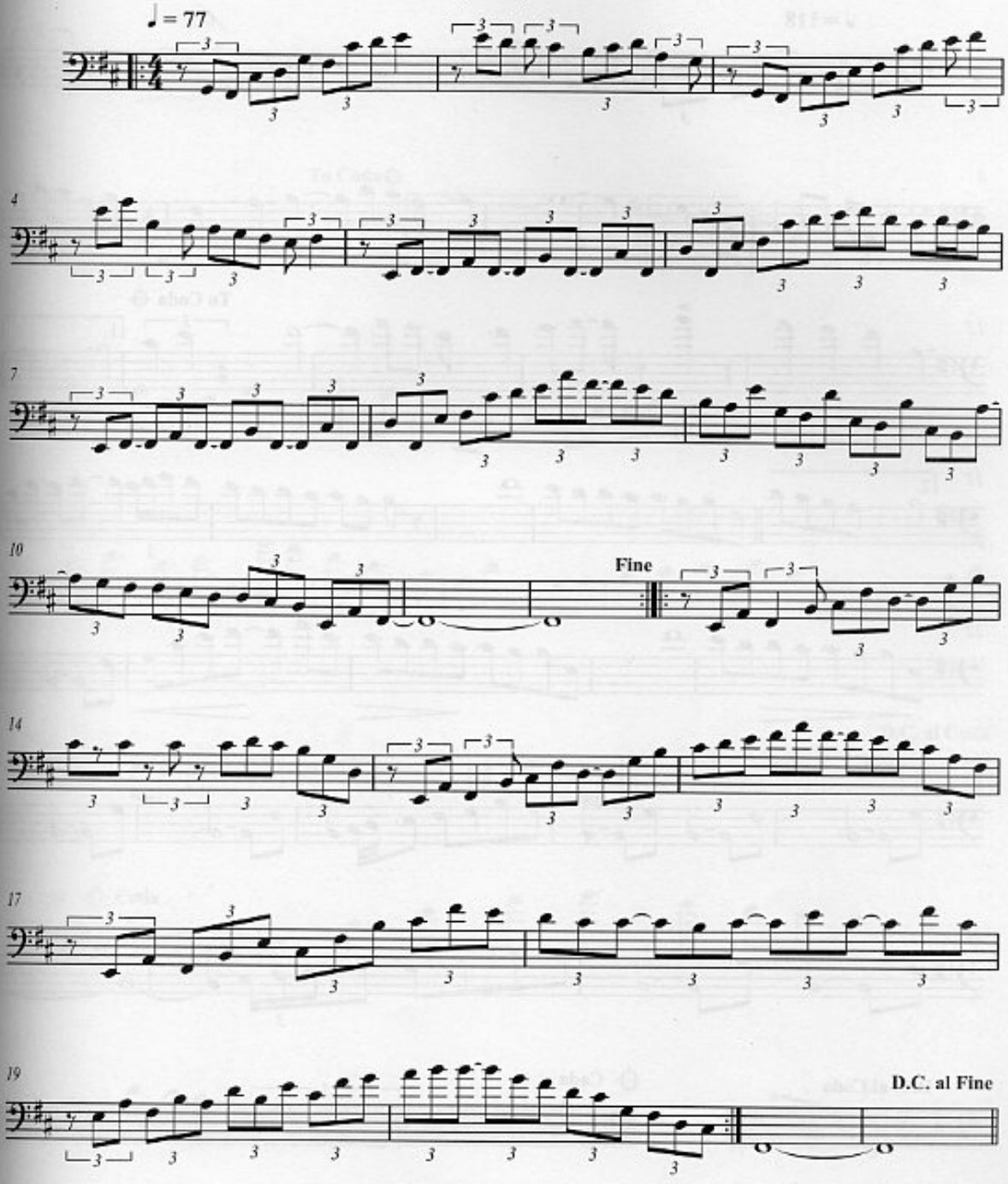
C♯ Phrygian Scale

(C♯m7)



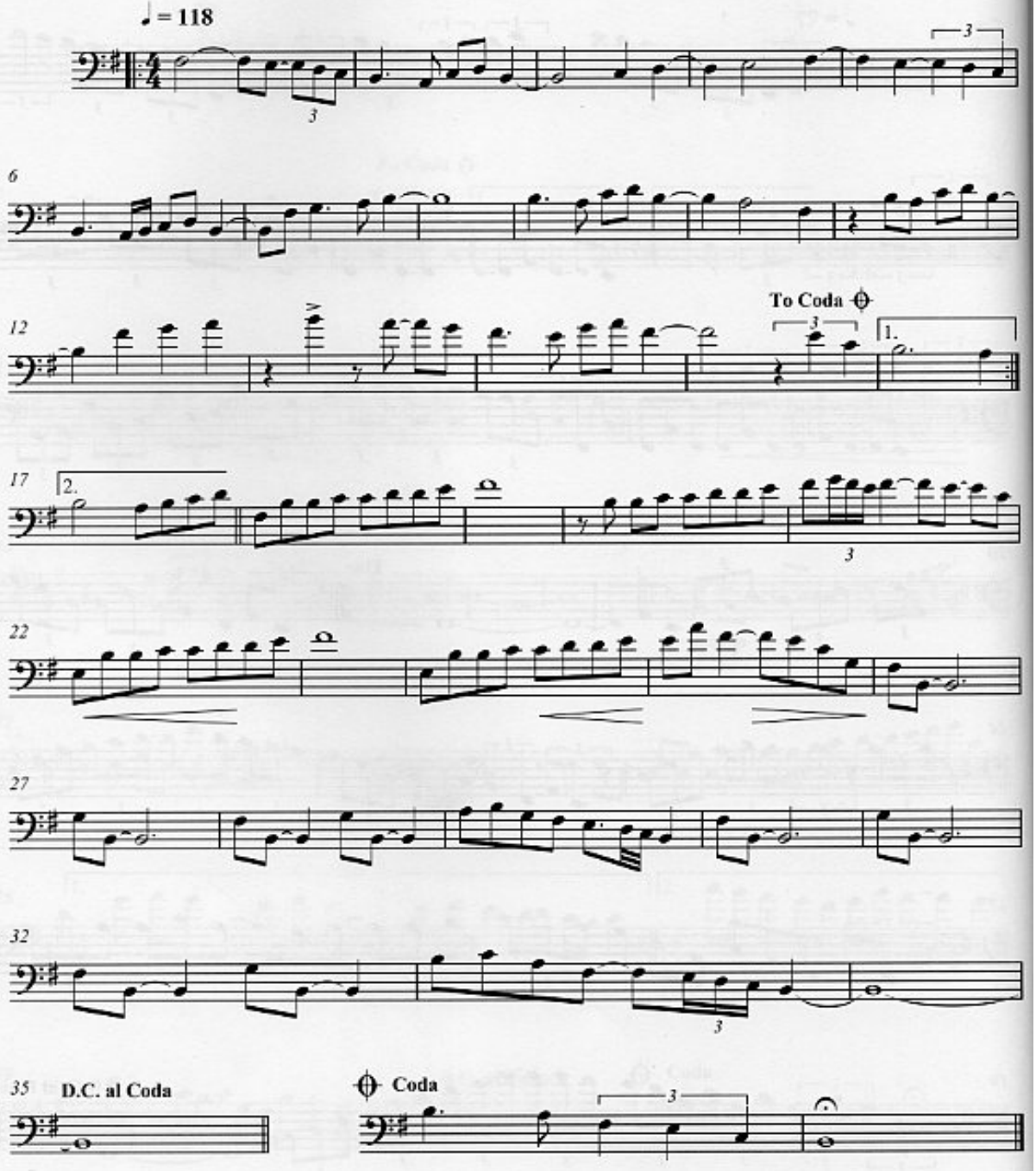
F♯ Phrygian Scale

(F♯m7)



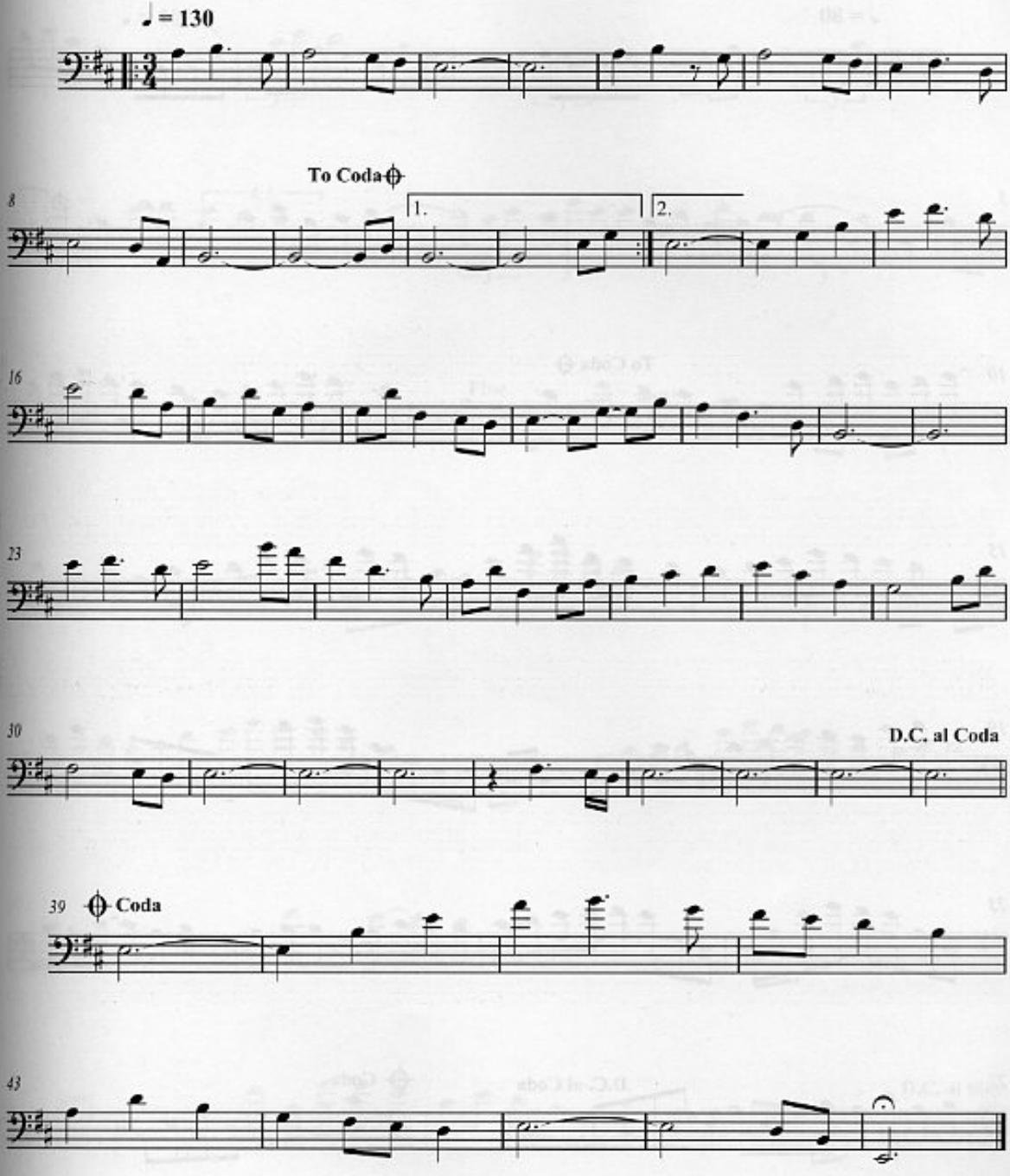
B Phrygian Scale

(Bm7)



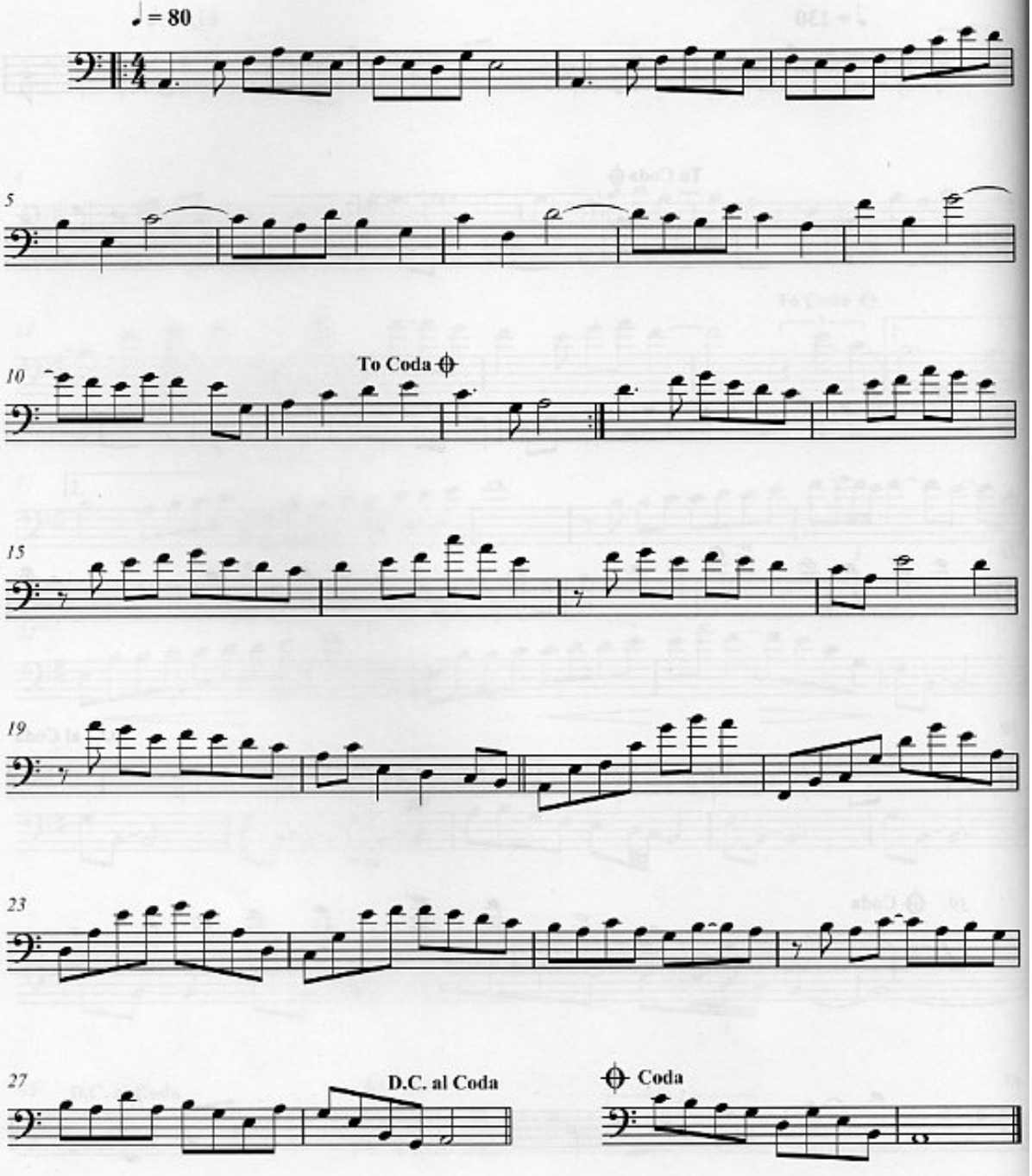
E Dorian Scale

(Em7)



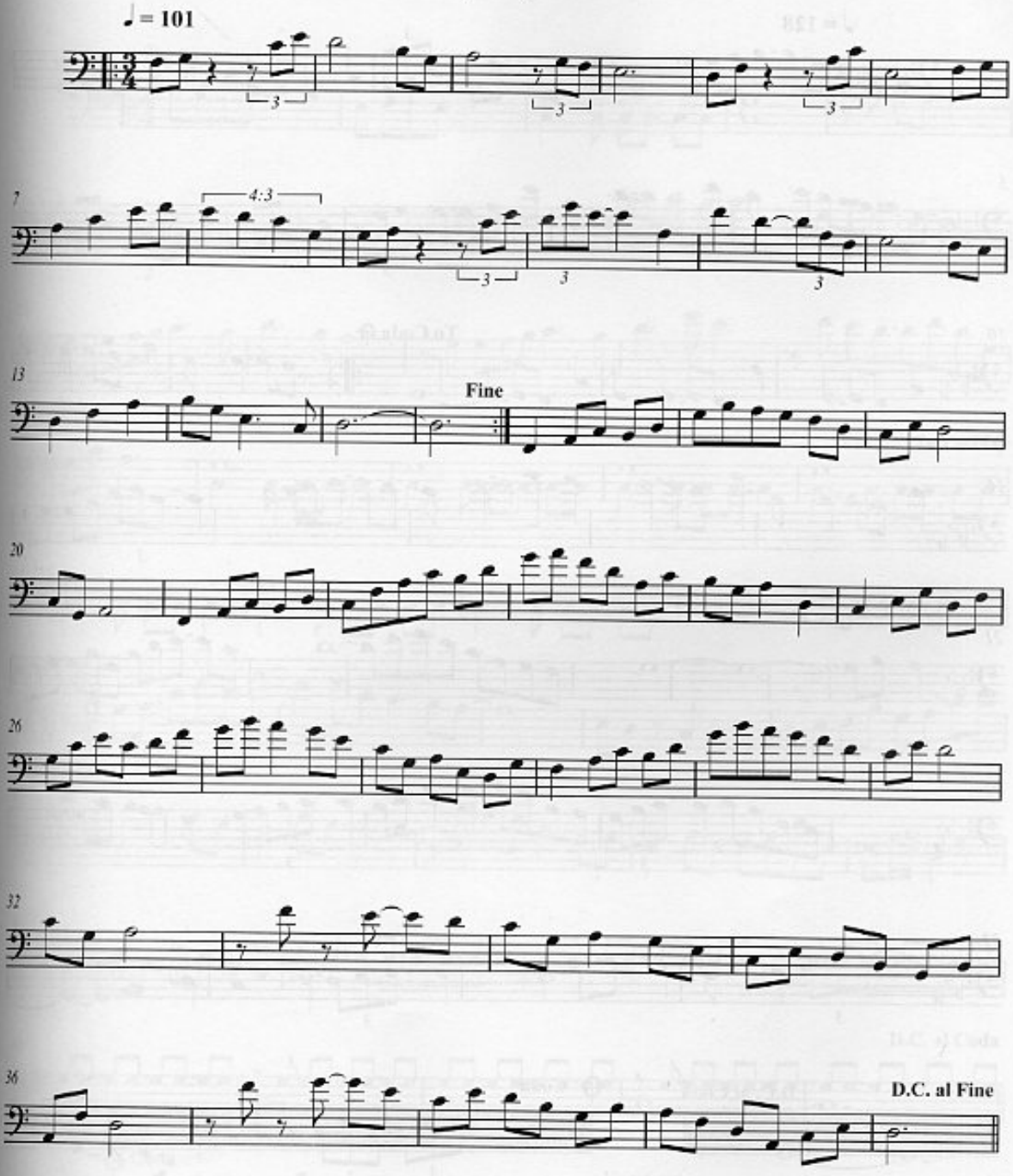
A Aeolian Scale

(Am7)



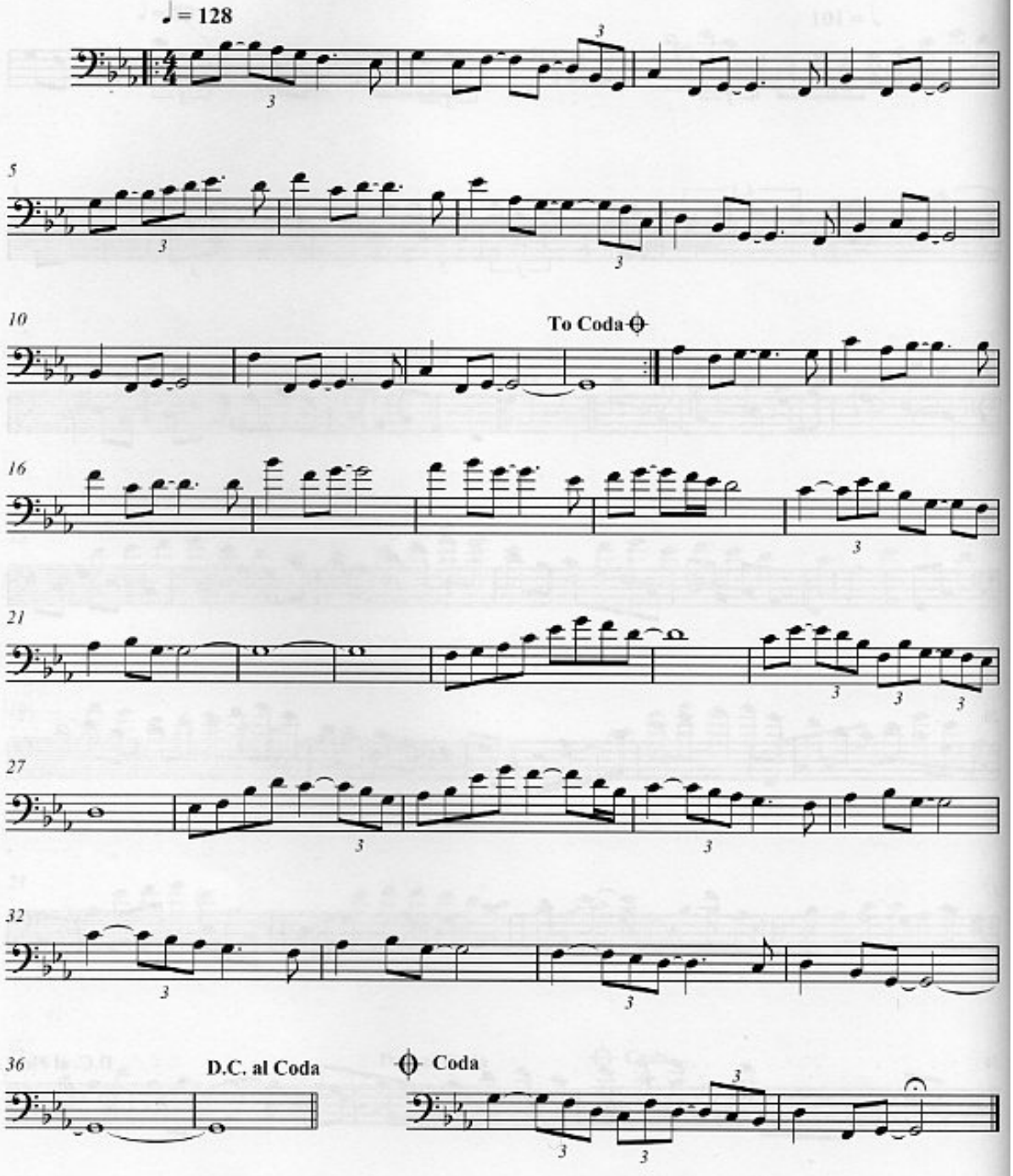
D Dorian Scale

(Dm7)



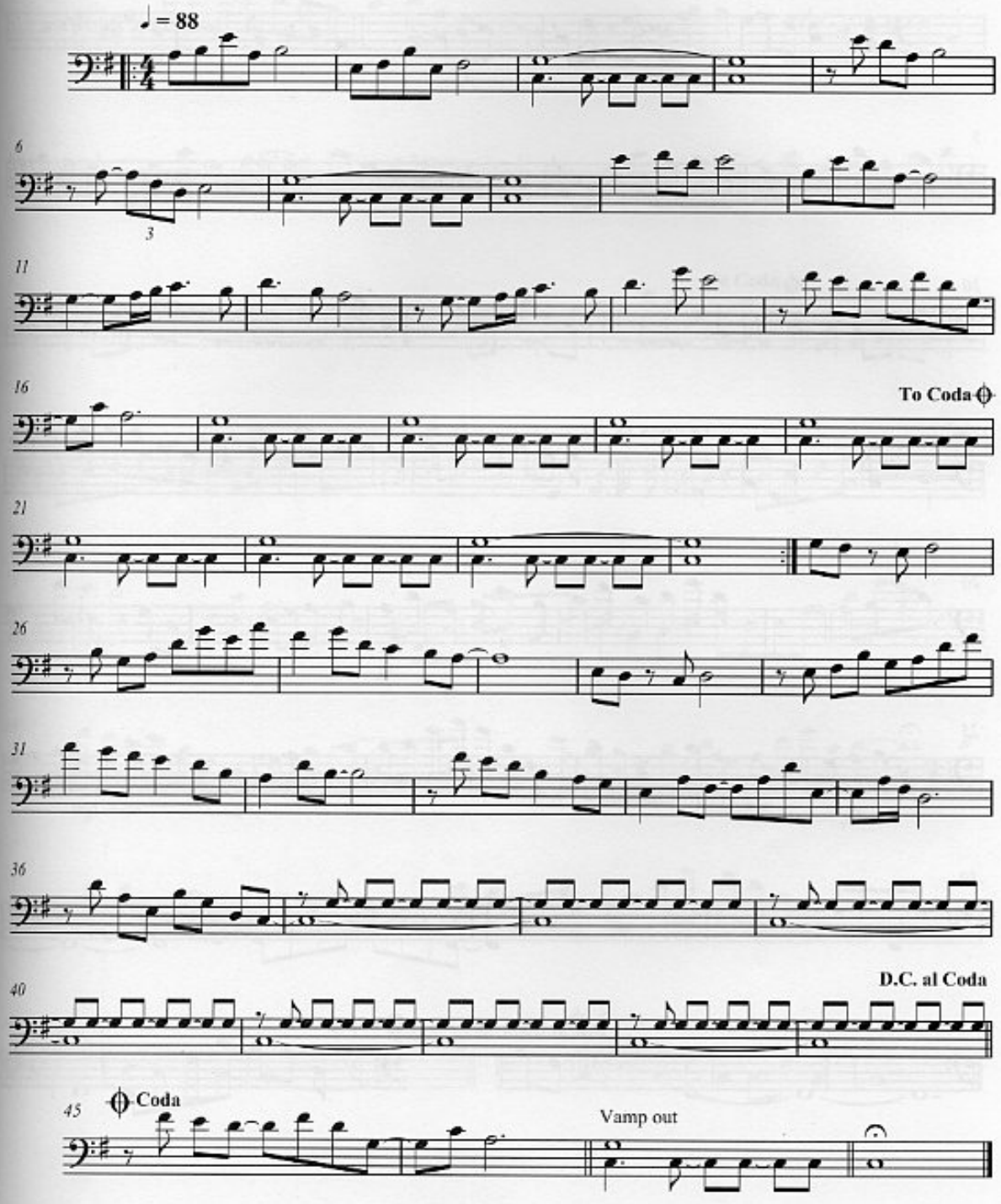
G Phrygian Scale

(Gm7)



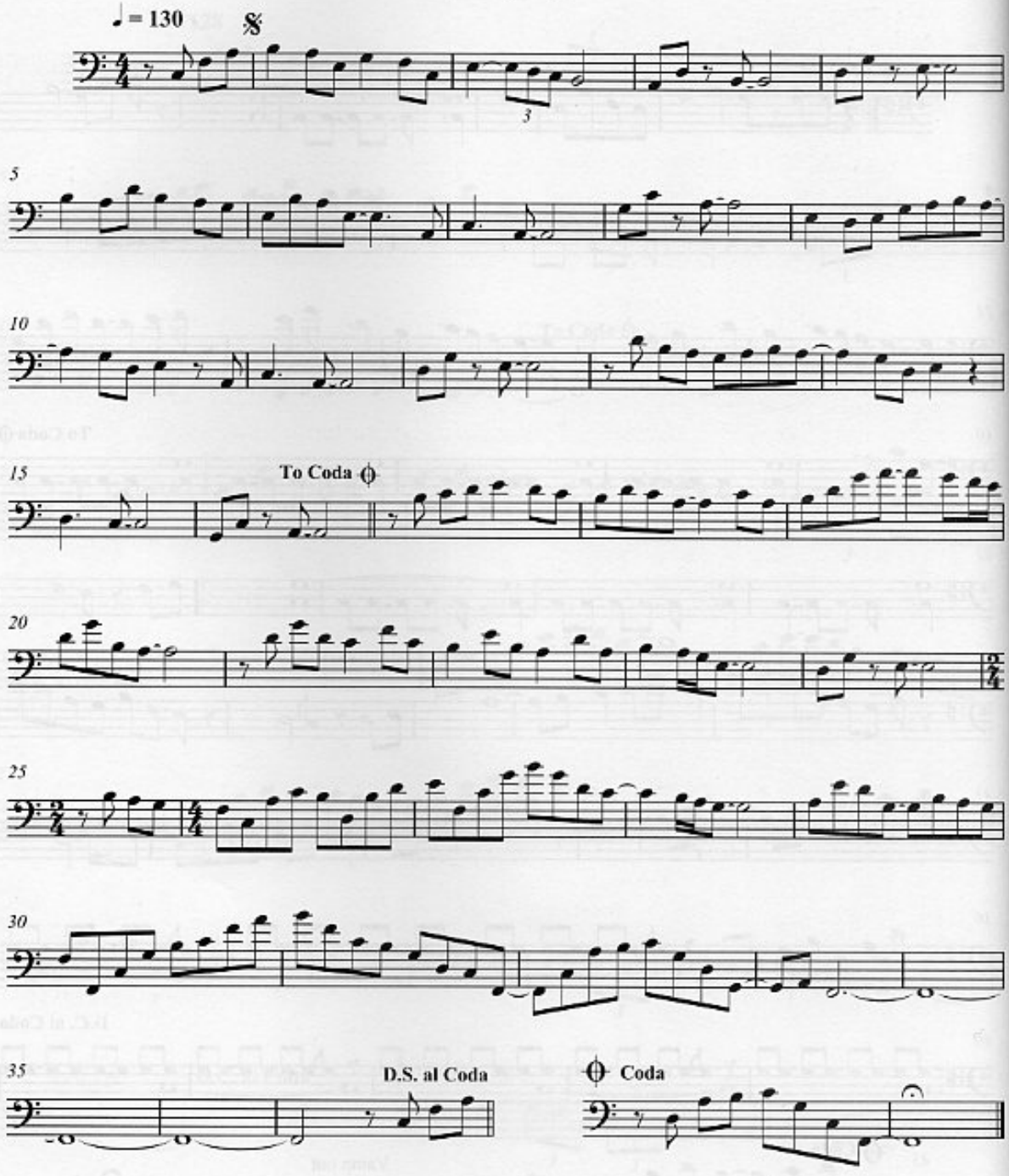
C Lydian Scale

(Cmaj7♯11)



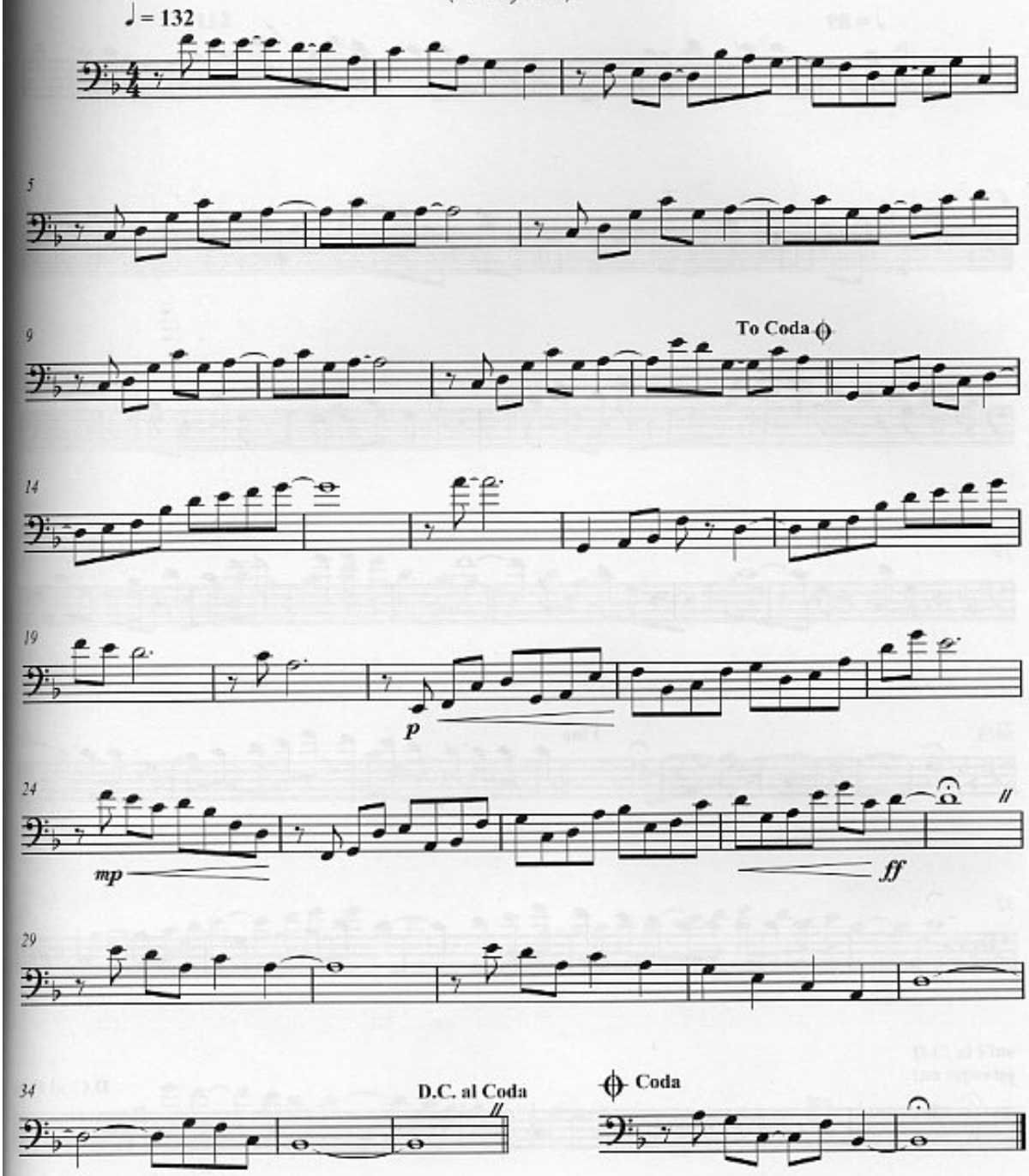
F Lydian Scale

(Fmaj7♯11)



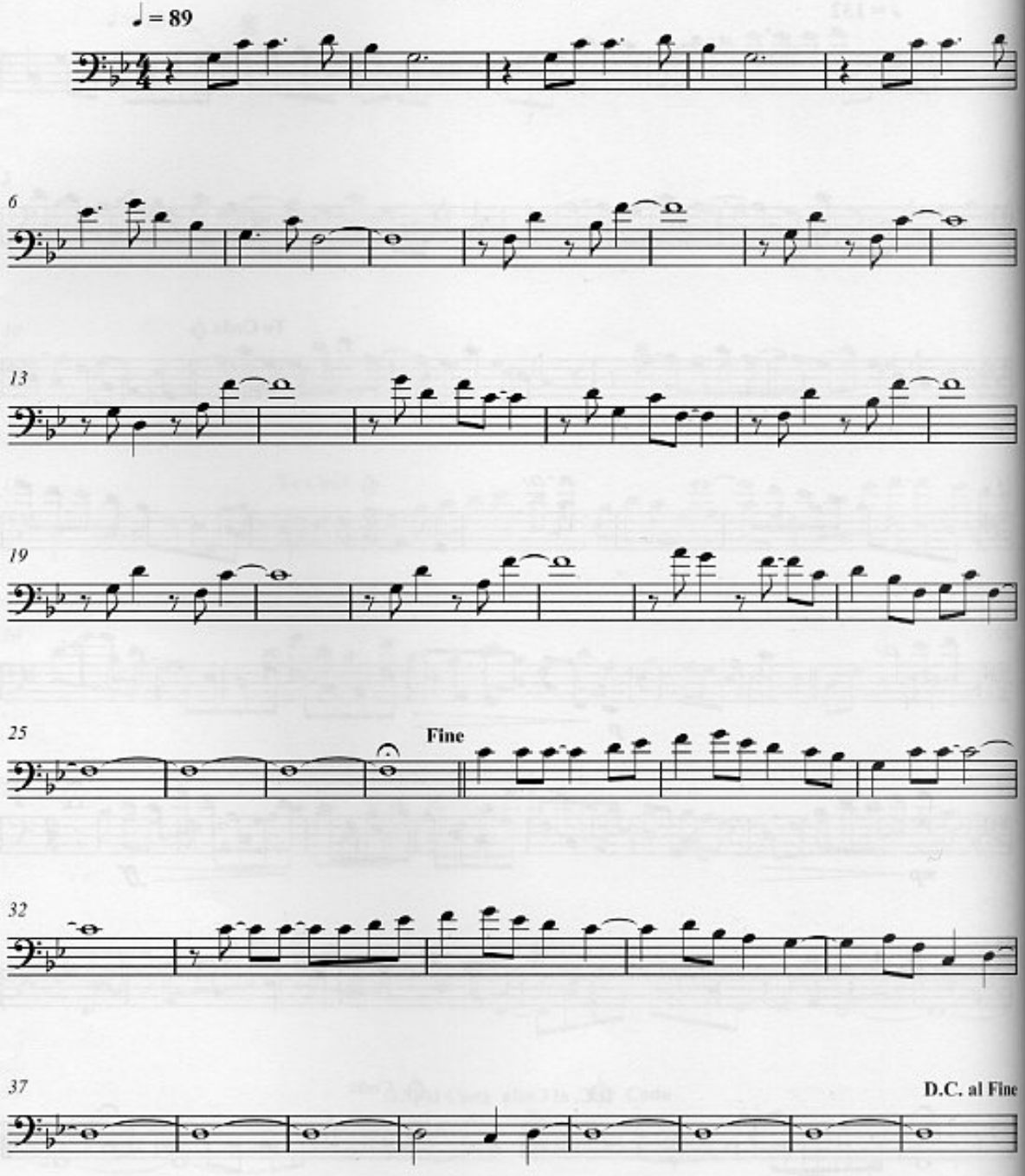
B♭ Lydian Scale

(B♭maj7♯11)



E♭ Lydian Scale

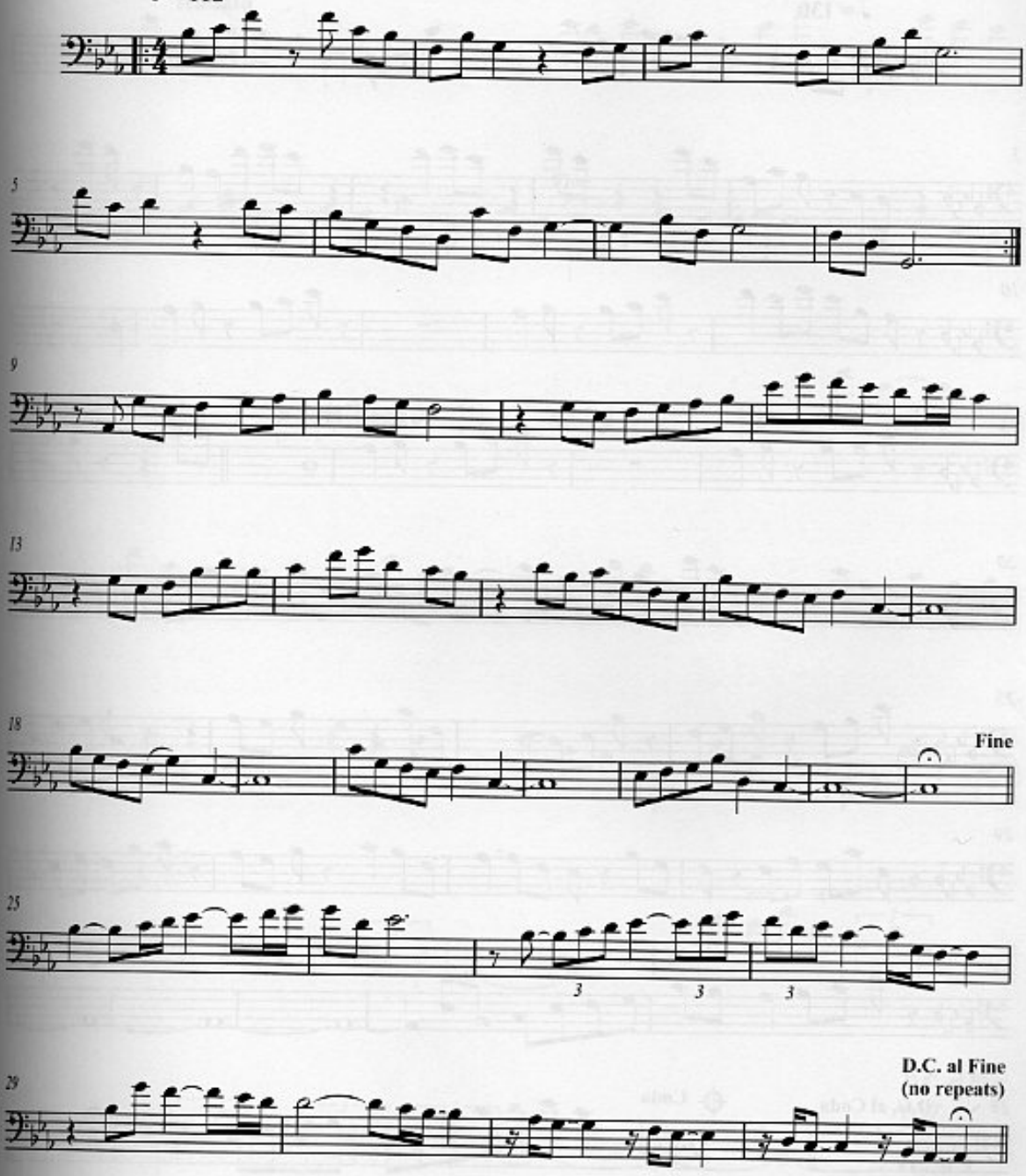
(E♭maj7♯11)



A♭ Lydian Scale

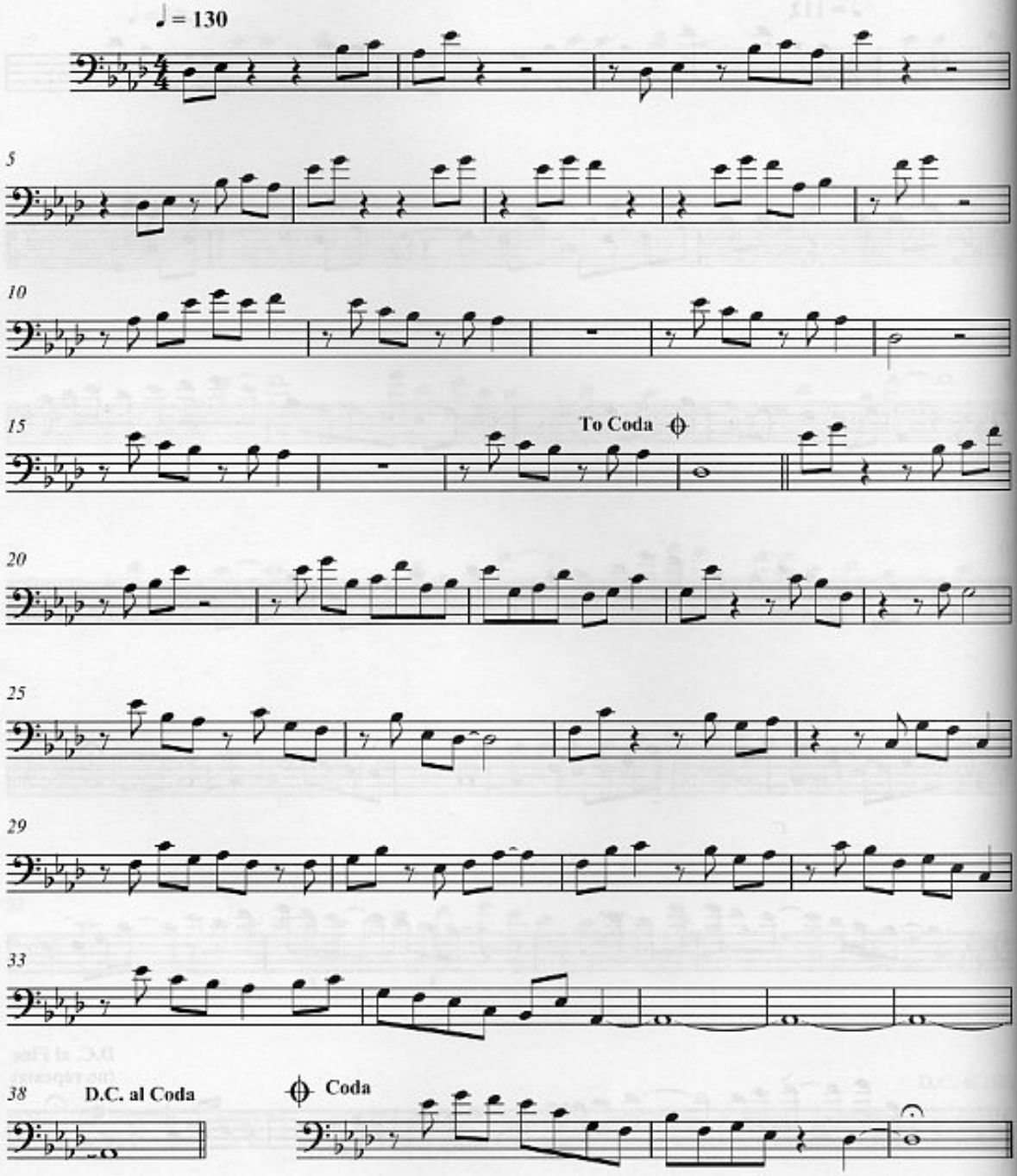
(A♭maj7♯11)

♩ = 112



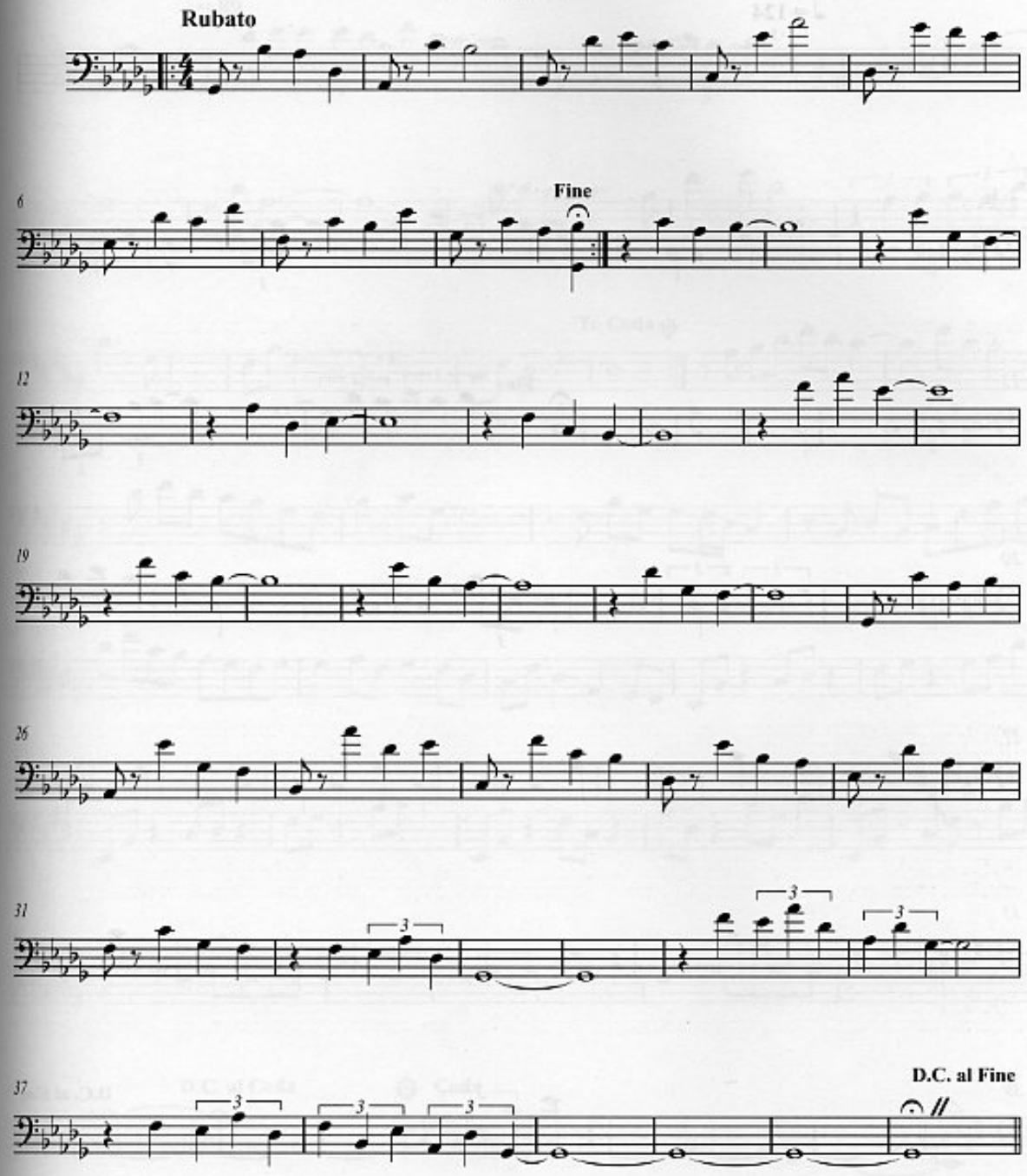
D♭ Lydian Scale

(D♭maj7♯11)



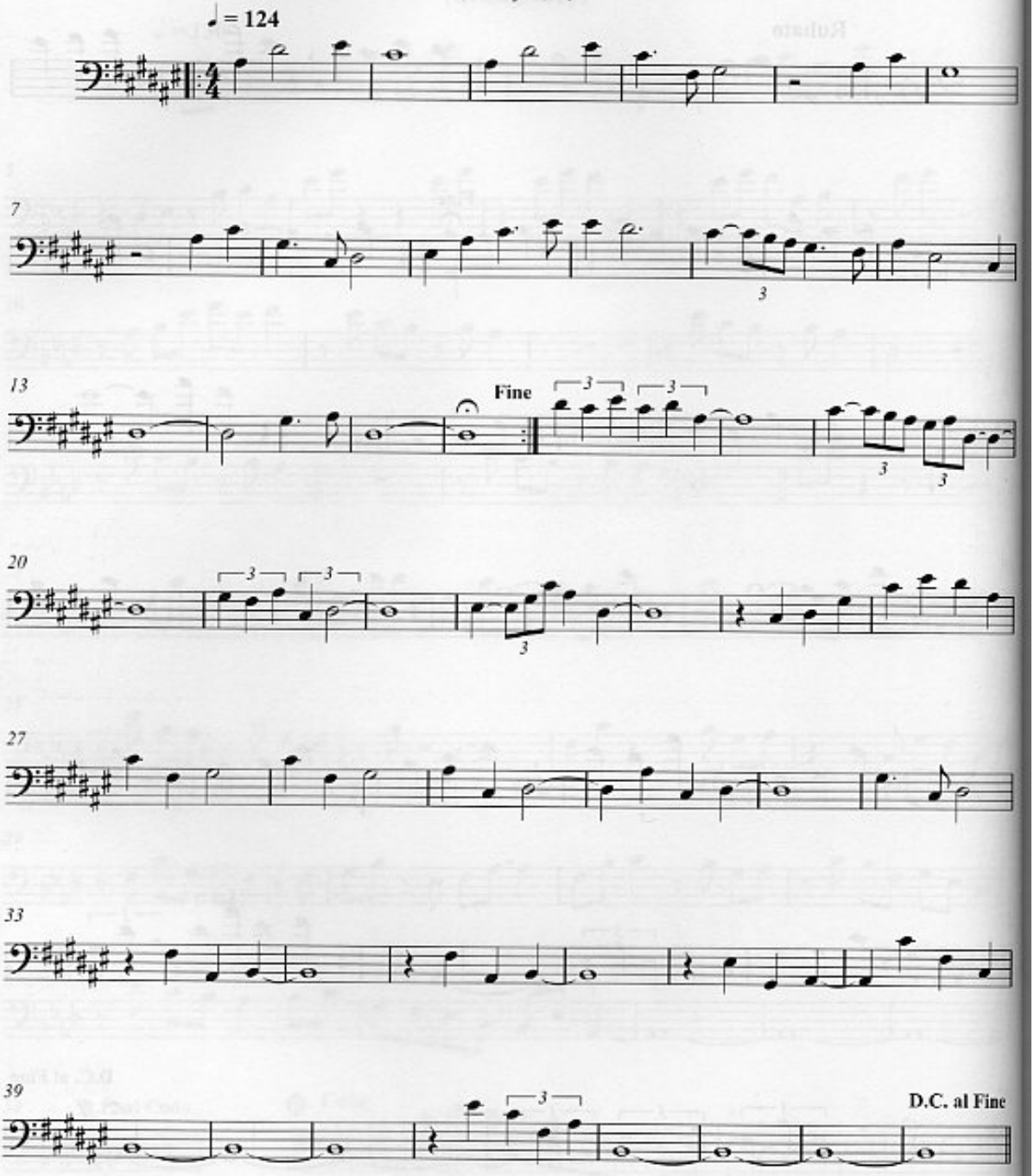
G♭ Lydian Scale

(G♭maj7♯11)



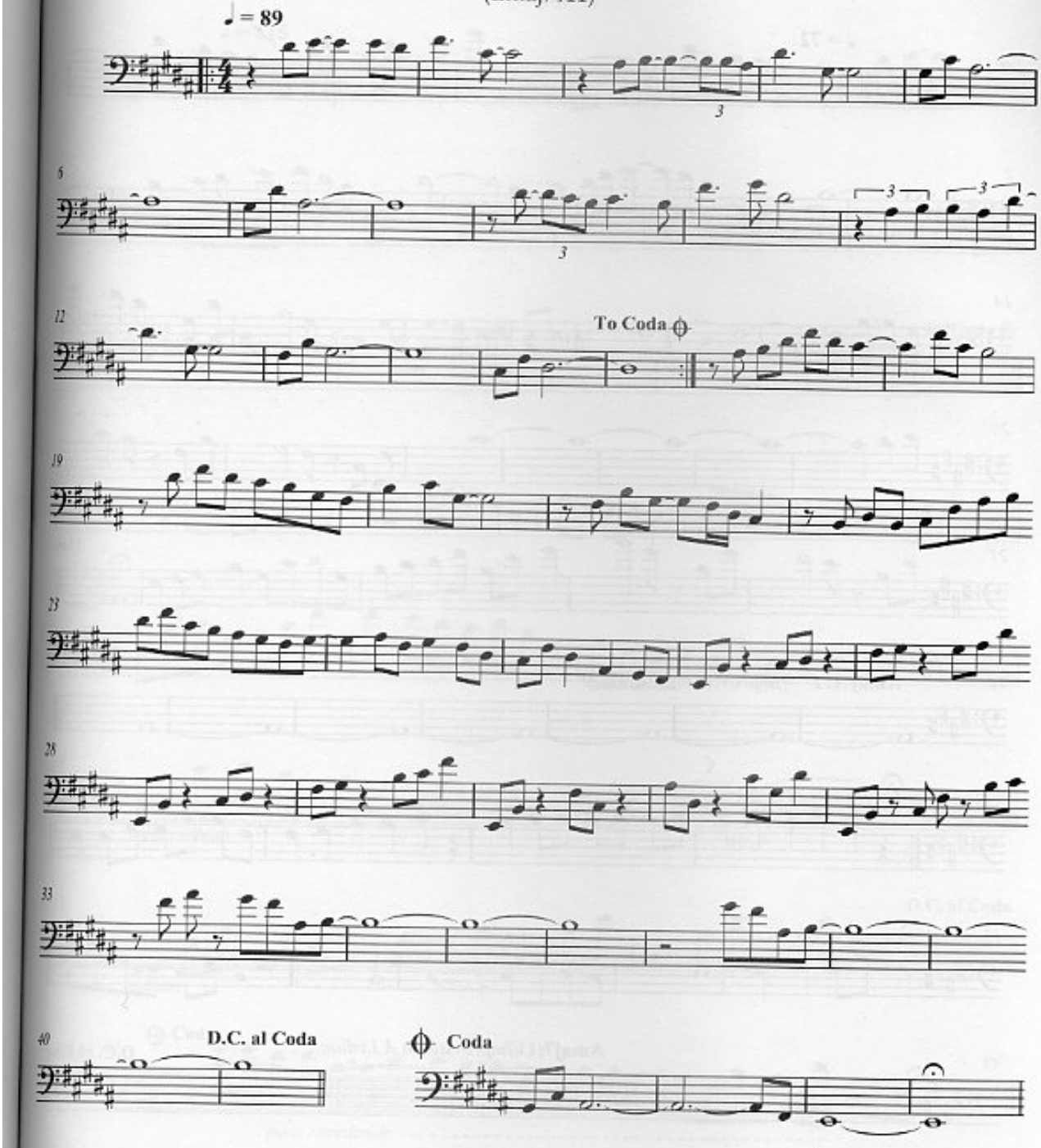
B Lydian Scale

(Bmaj7♯11)



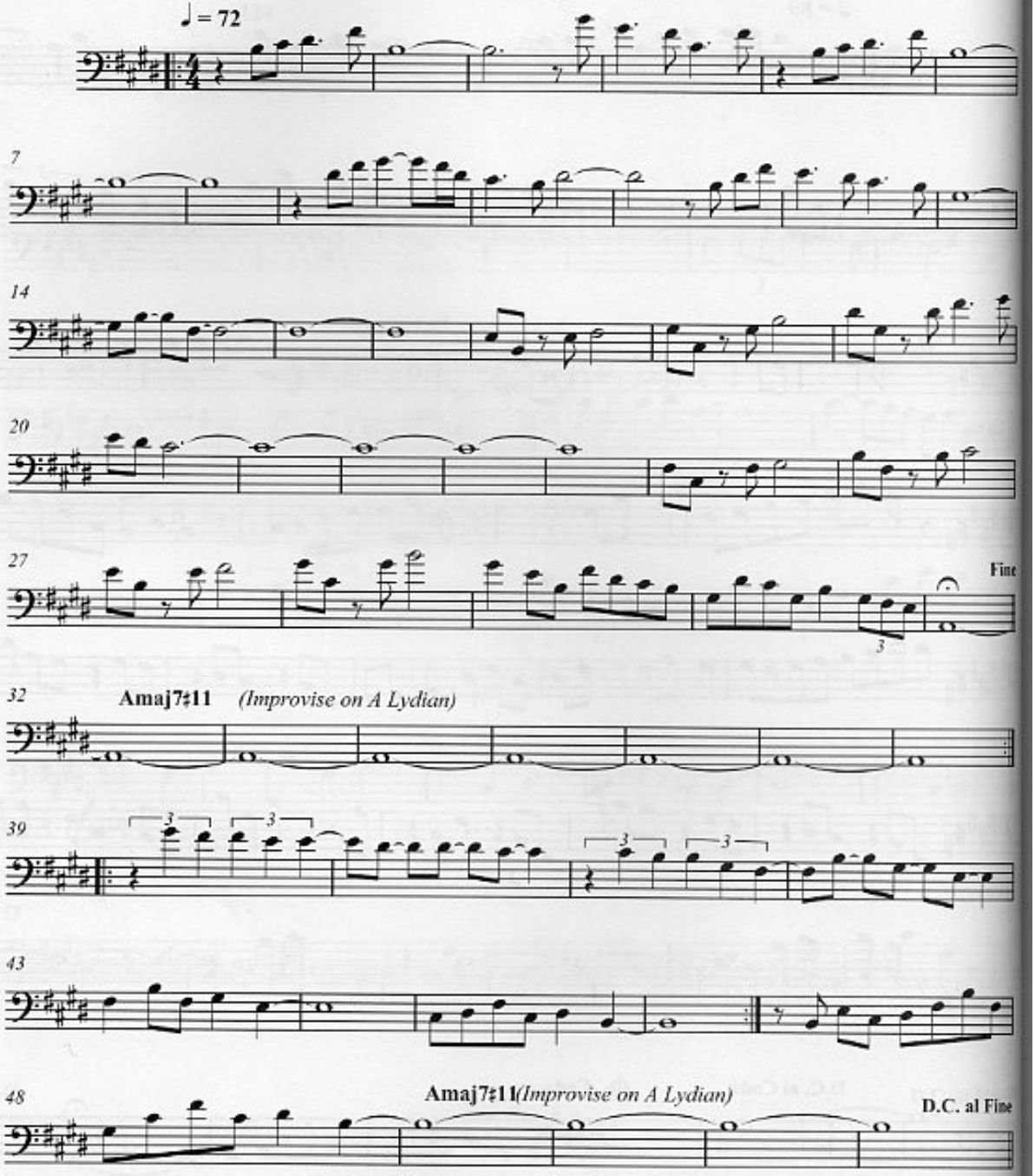
E Lydian Scale

(Emaj7♯11)



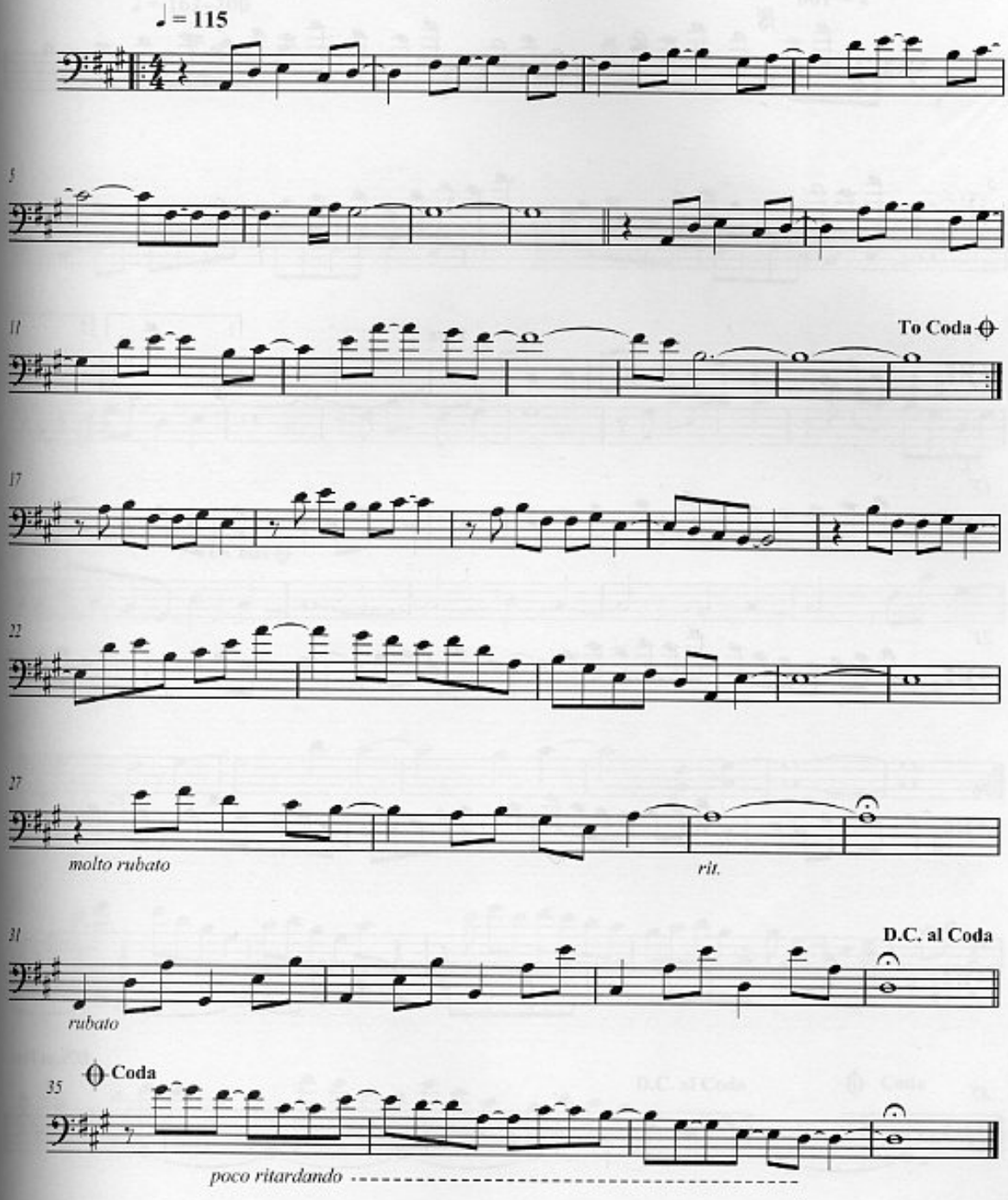
A Lydian Scale

(Amaj7♯11)



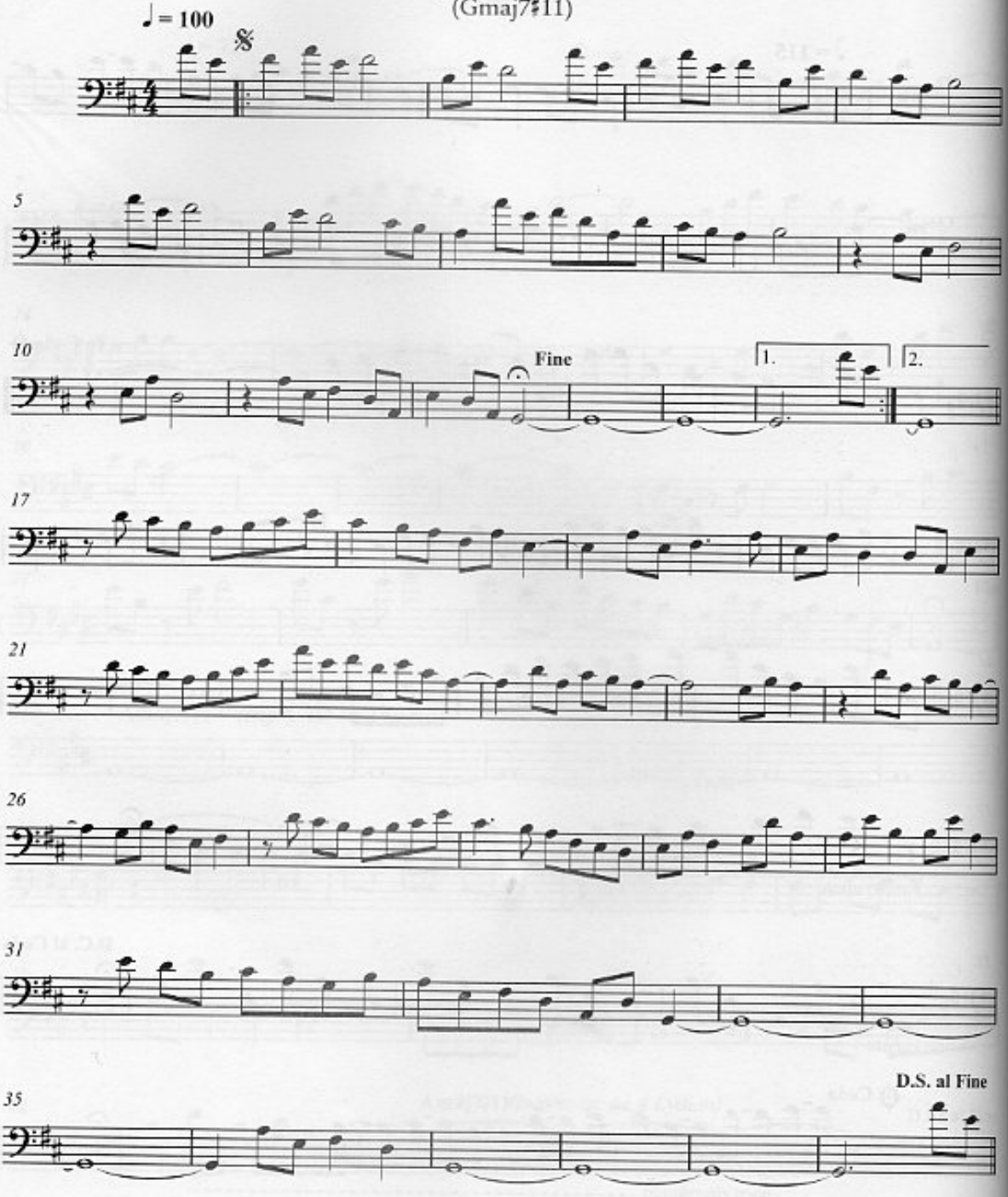
D Lydian Scale

(Dmaj7♯11)



G Lydian Scale

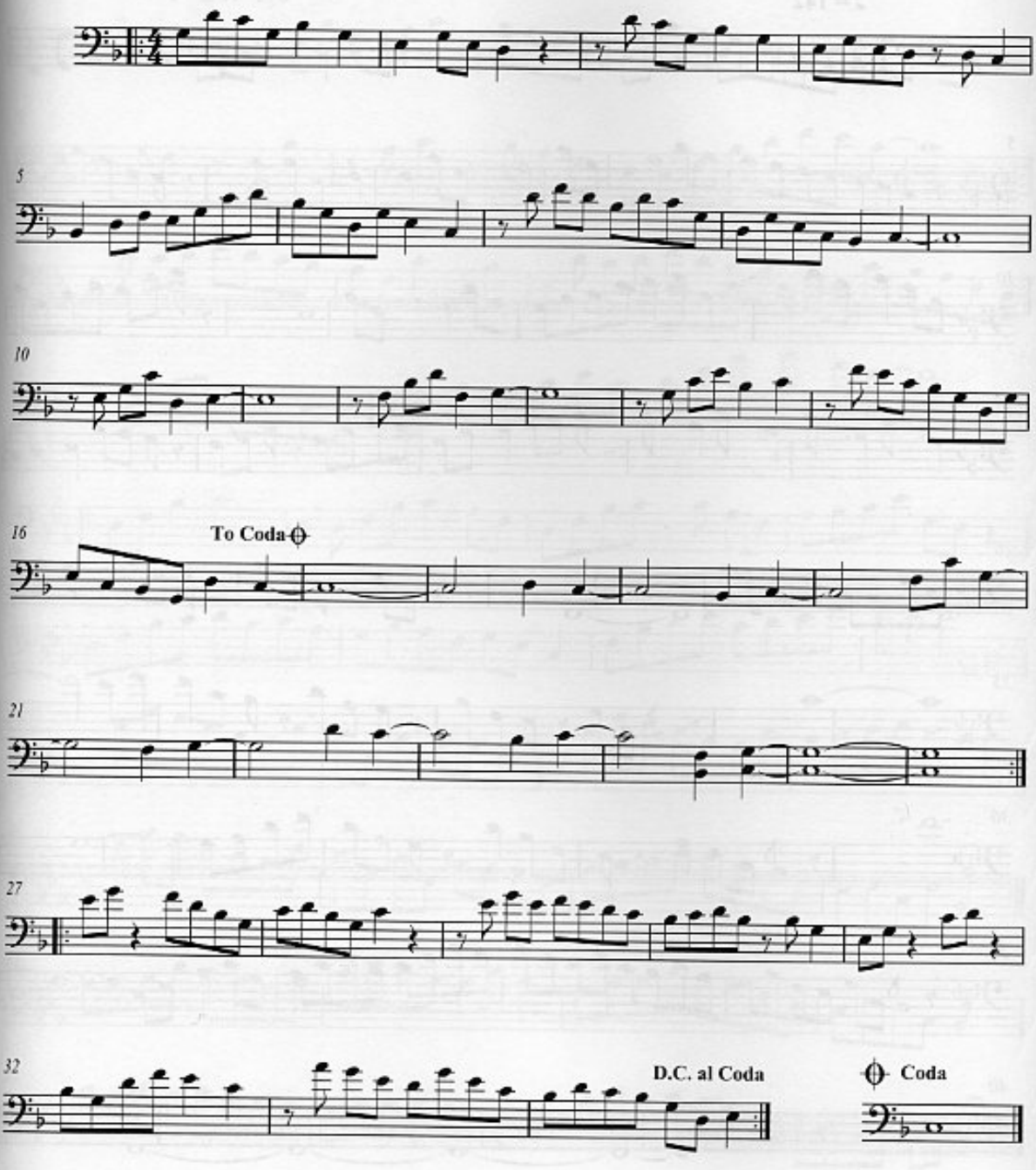
(Gmaj7♯11)



C Mixolydian Scale

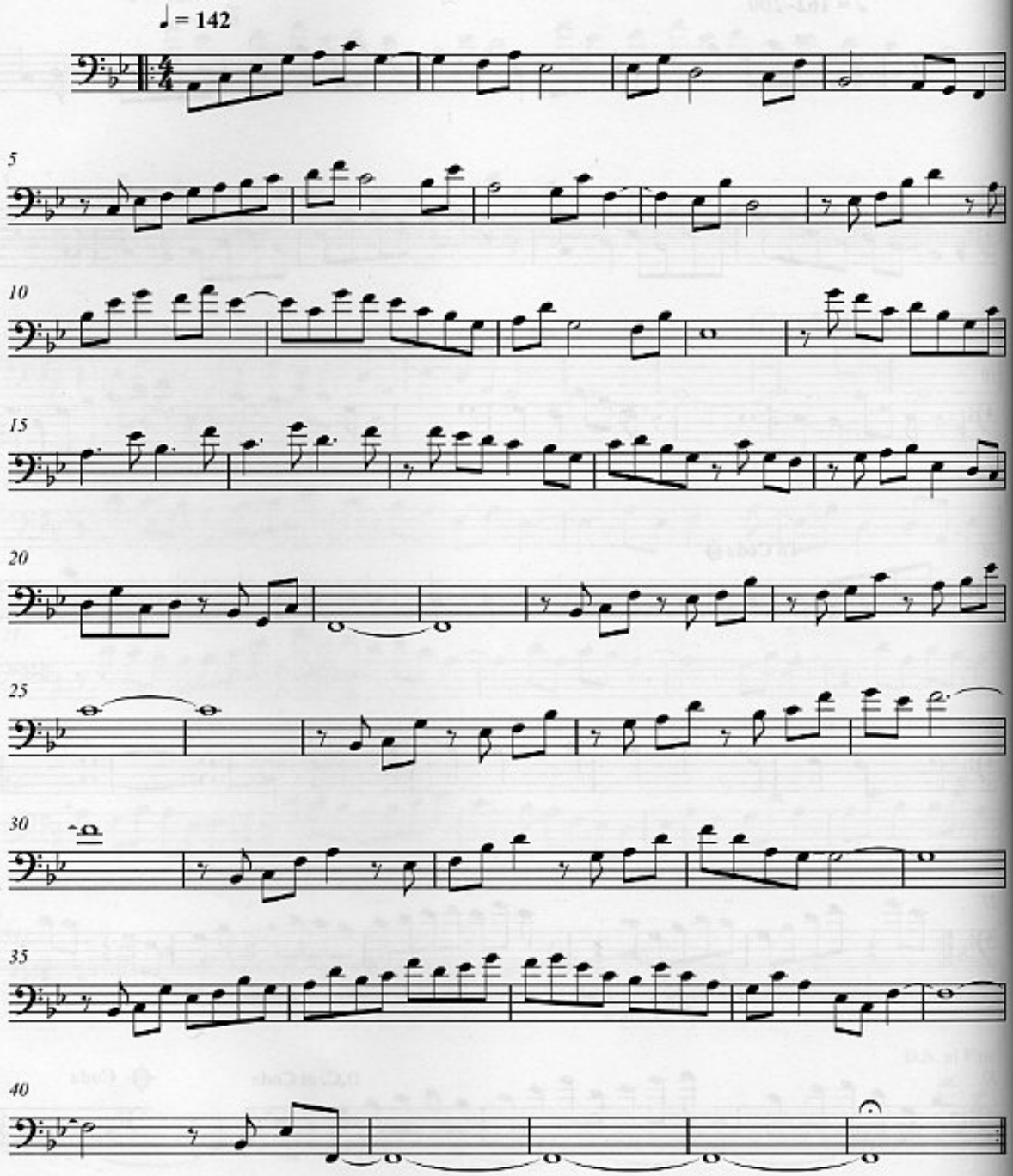
(C7)

♩ = 162–200



F Mixolydian Scale

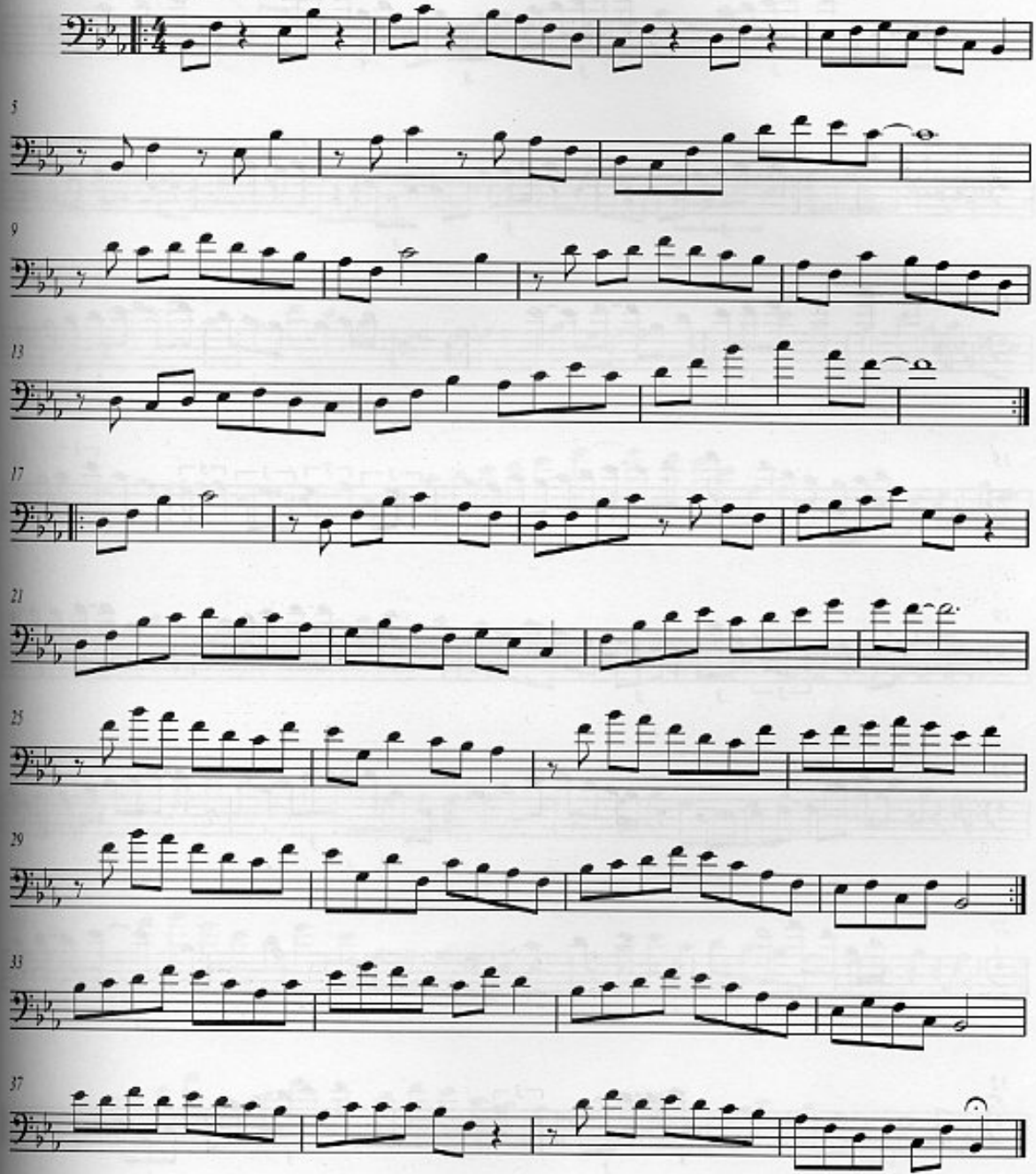
(F7)



B♭ Mixolydian Scale

(B♭7)

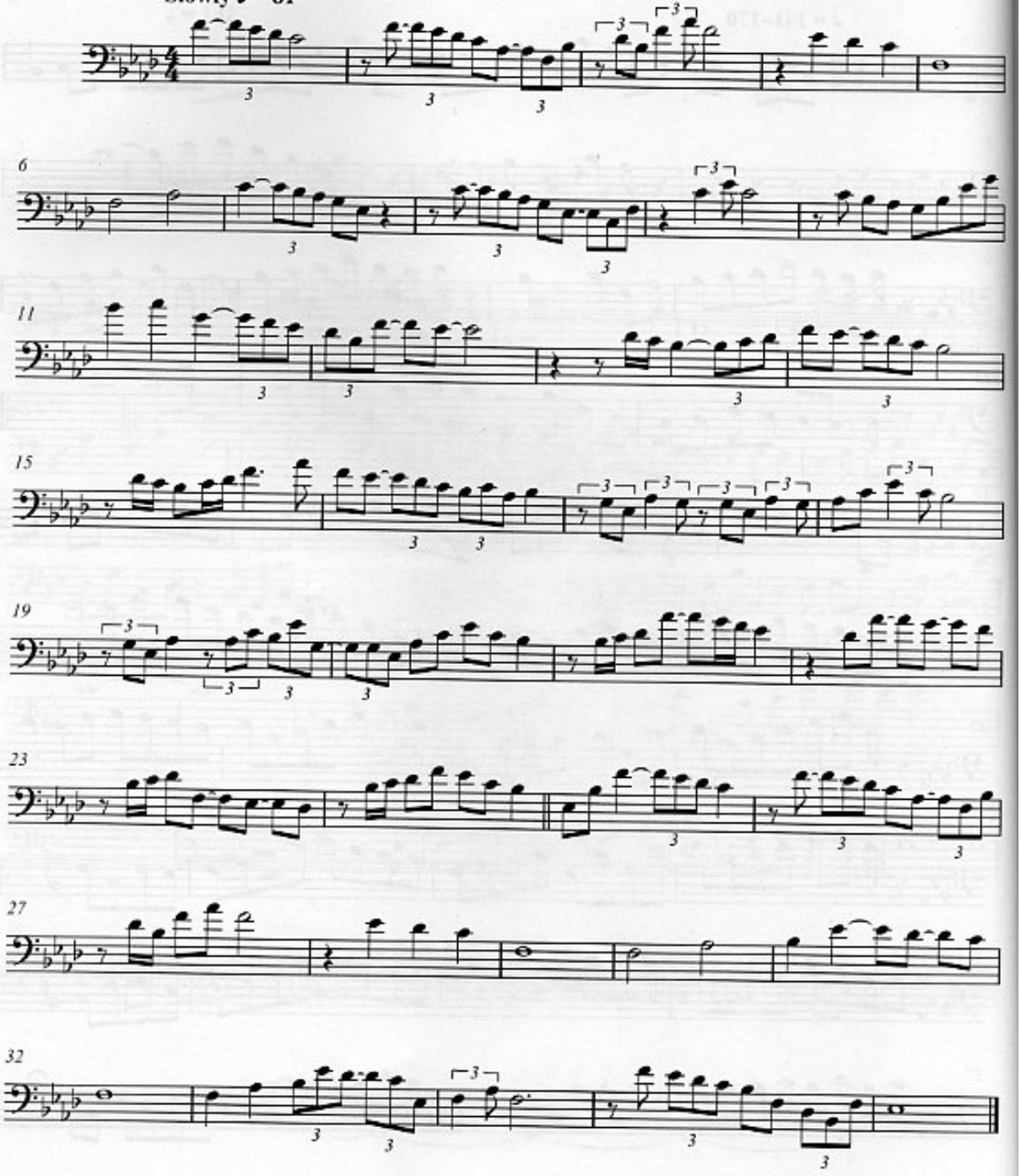
♩ = 141–170



E♭ Mixolydian Scale

(E♭7)

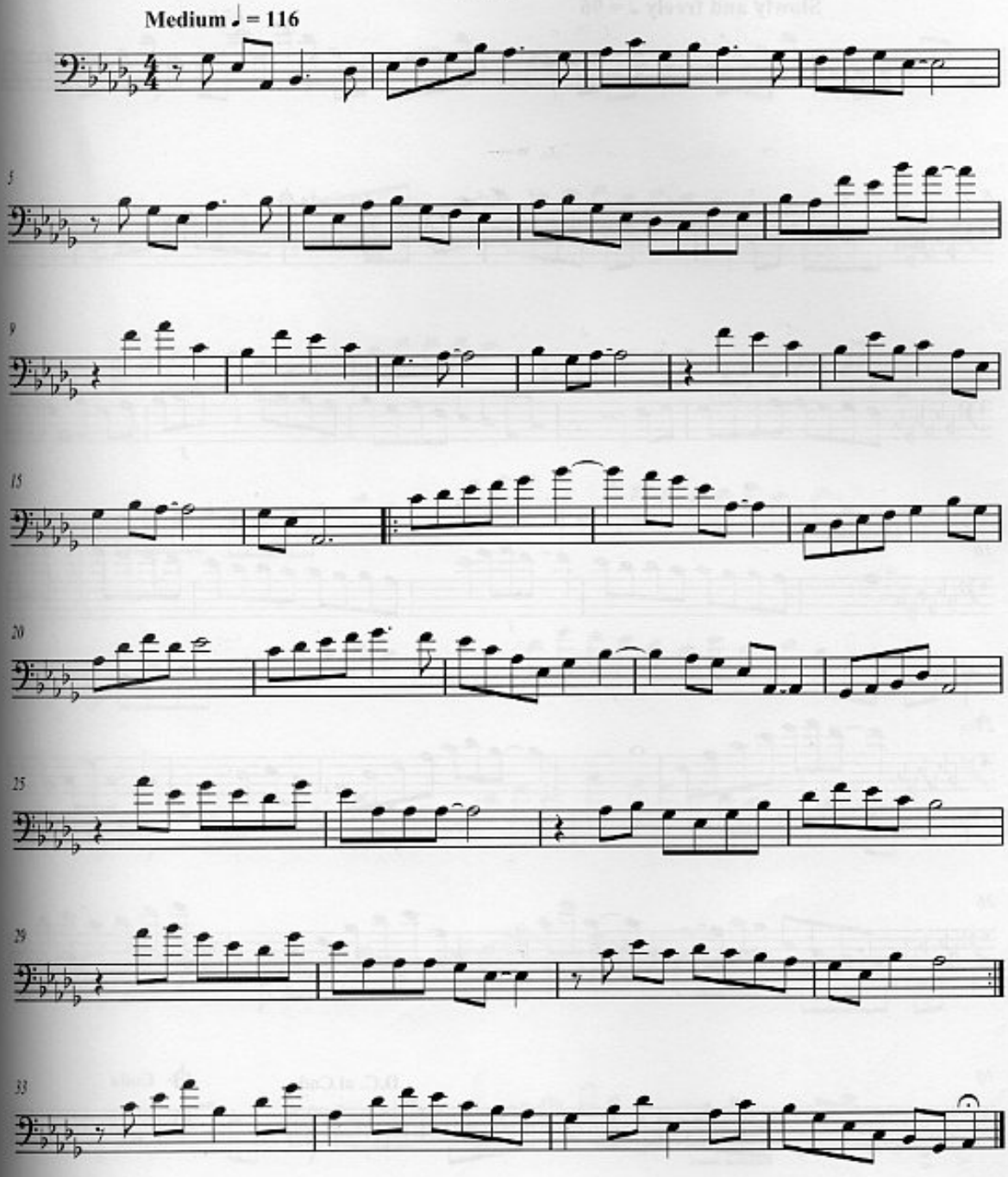
Slowly ♩ = 81



A♭ Mixolydian Scale

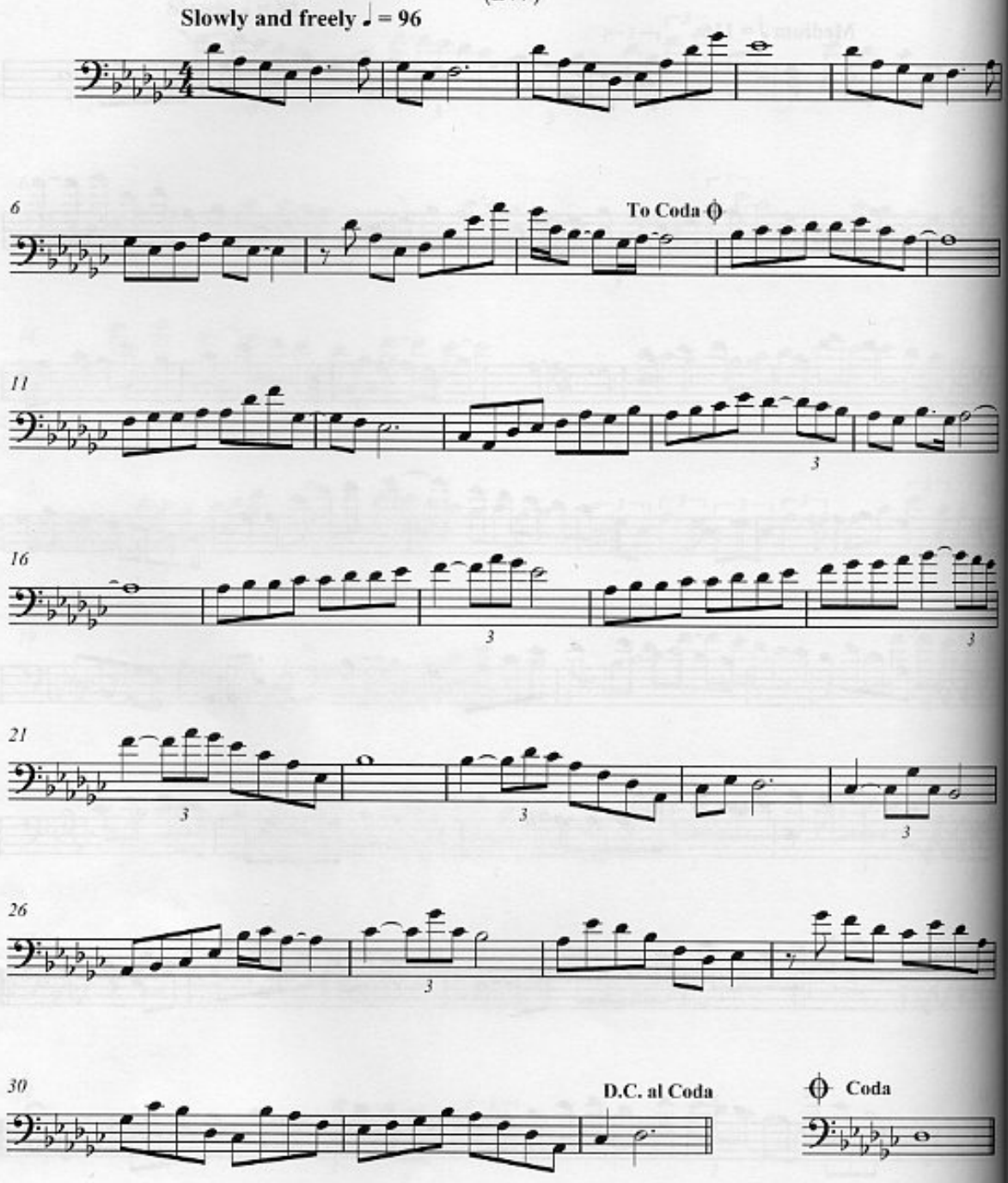
(A♭7)

Medium ♩ = 116



D♭ Mixolydian Scale

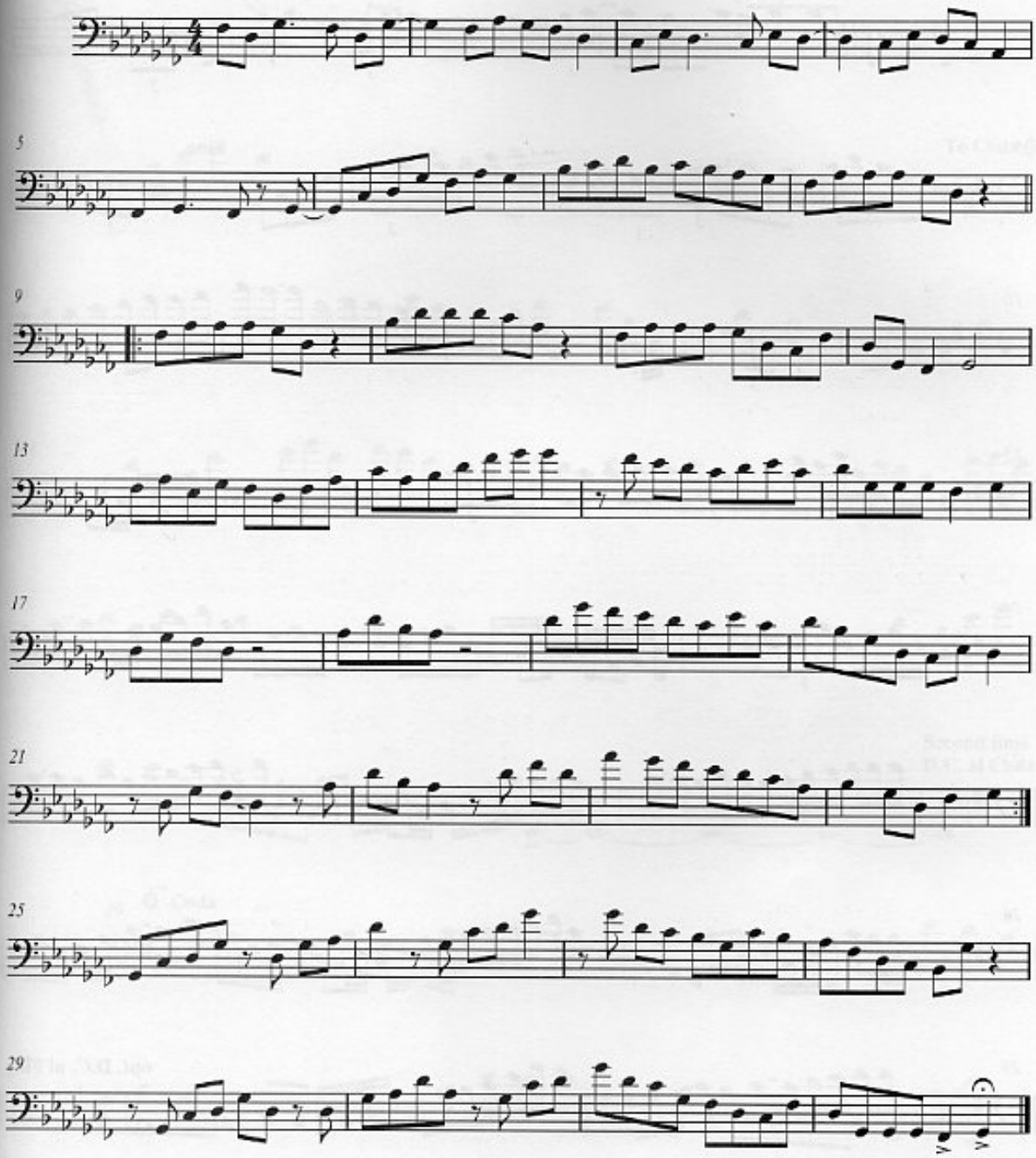
(D♭7)



G♭ Mixolydian Scale

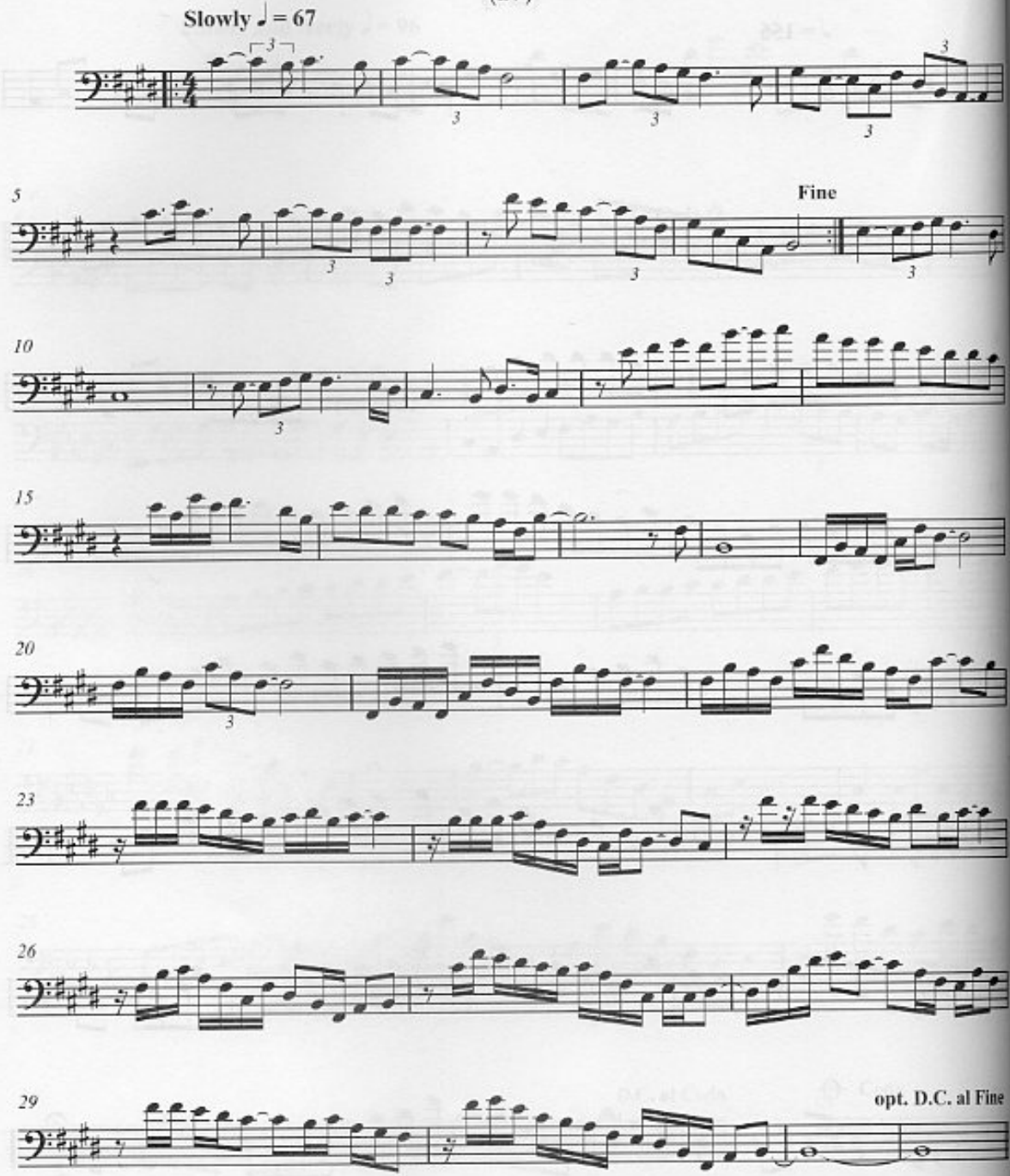
(G♭7)

♩ = 156



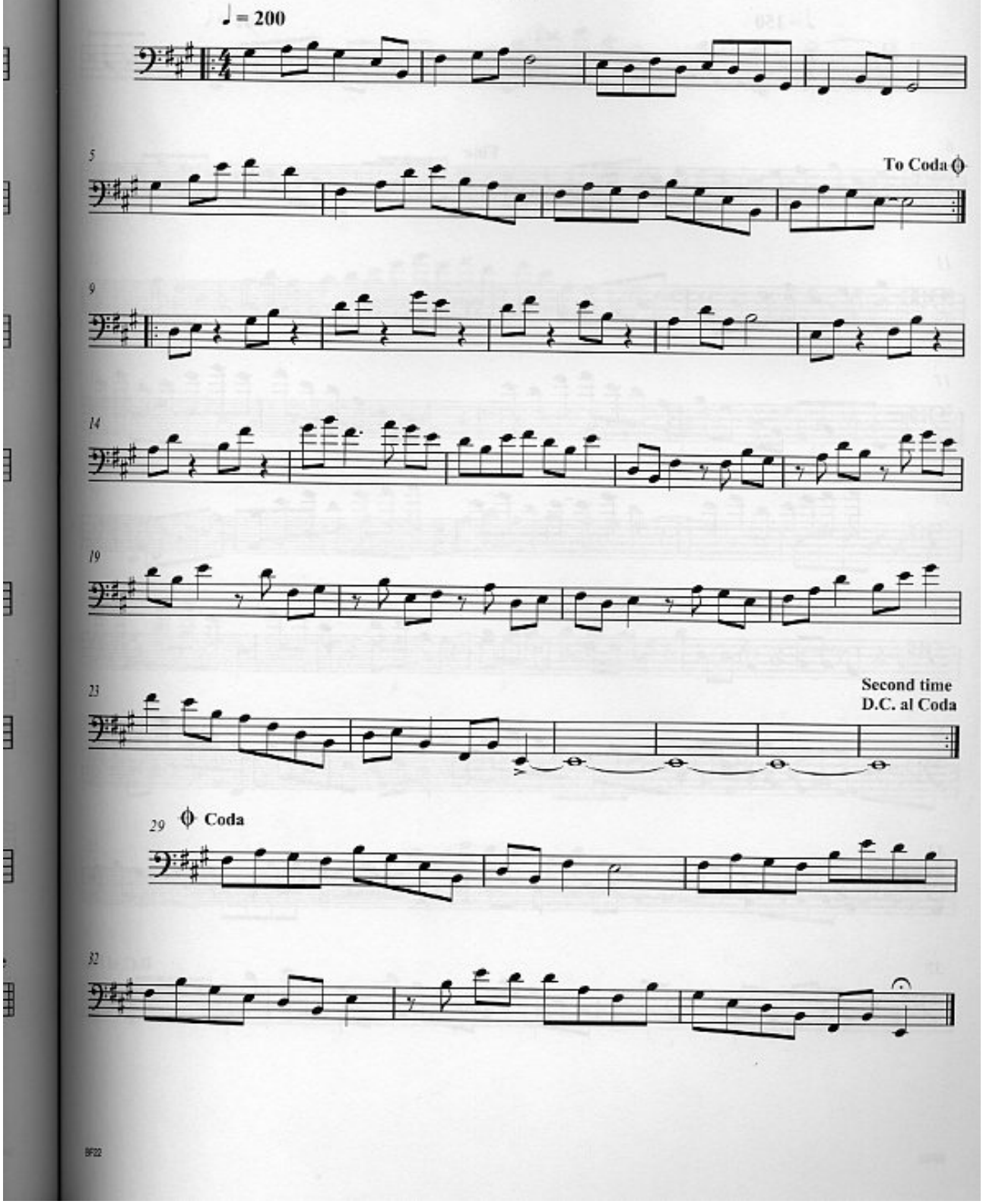
B Mixolydian Scale

(B7)



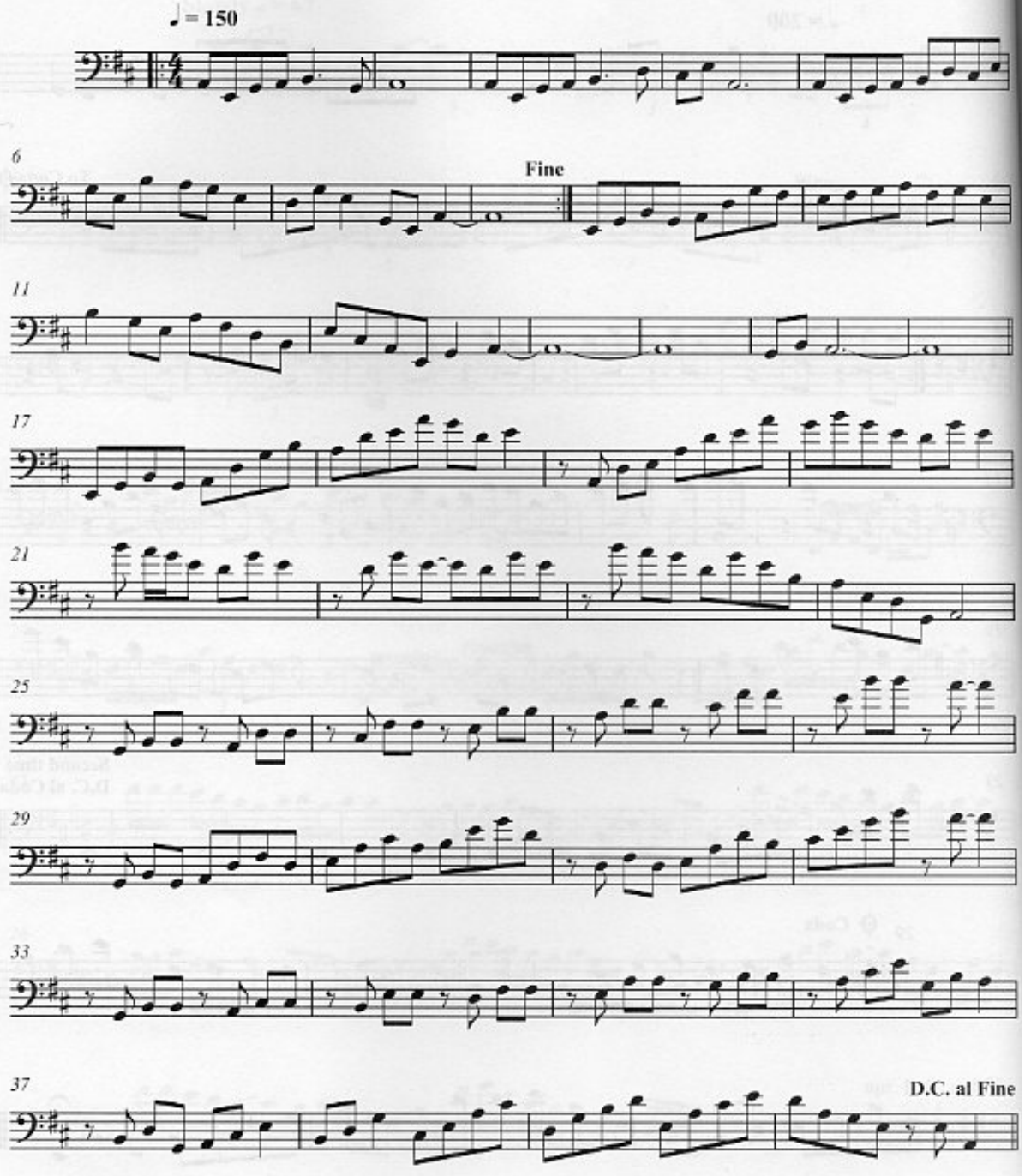
E Mixolydian Scale

(E7)



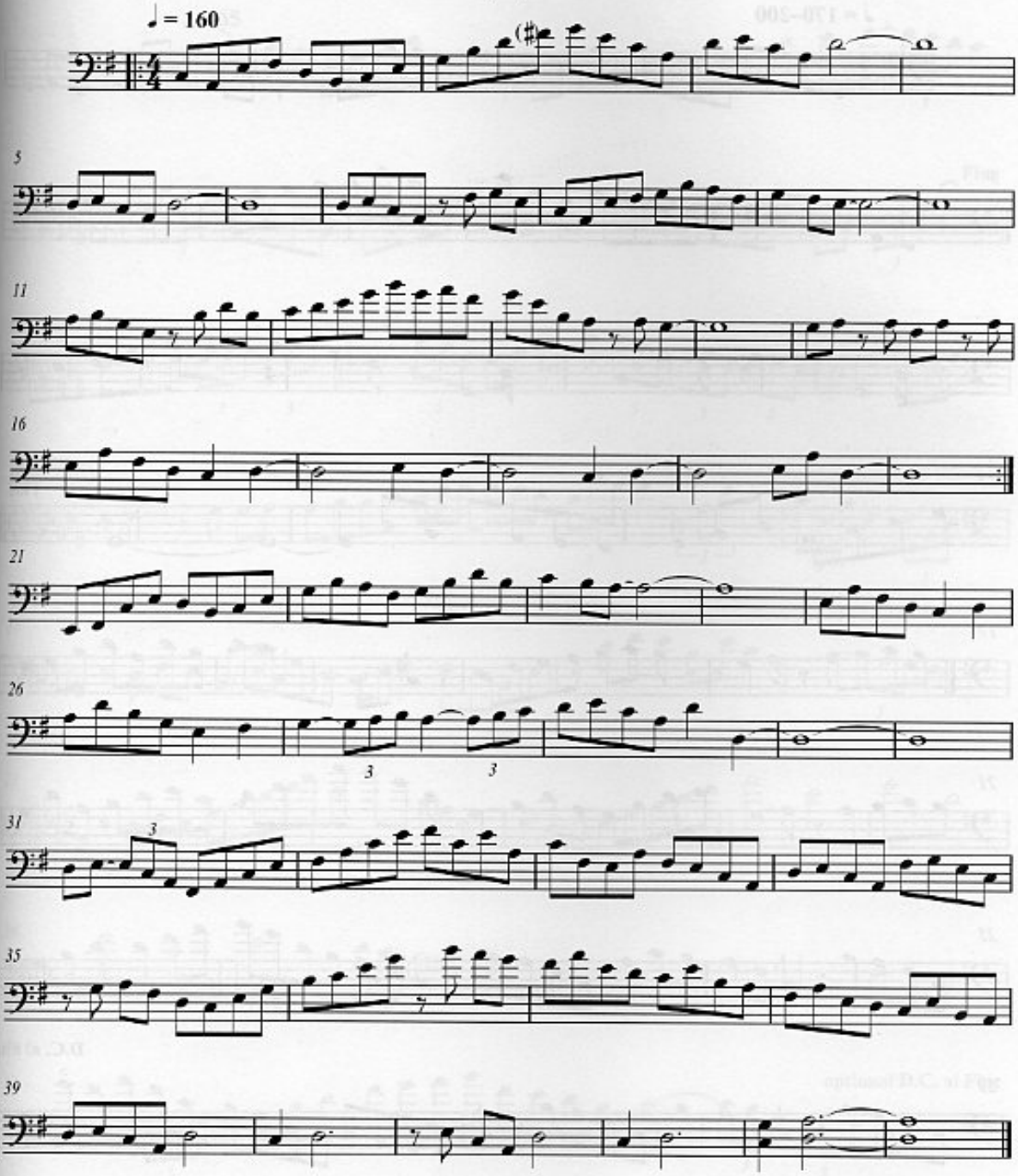
A Mixolydian Scale

(A7)



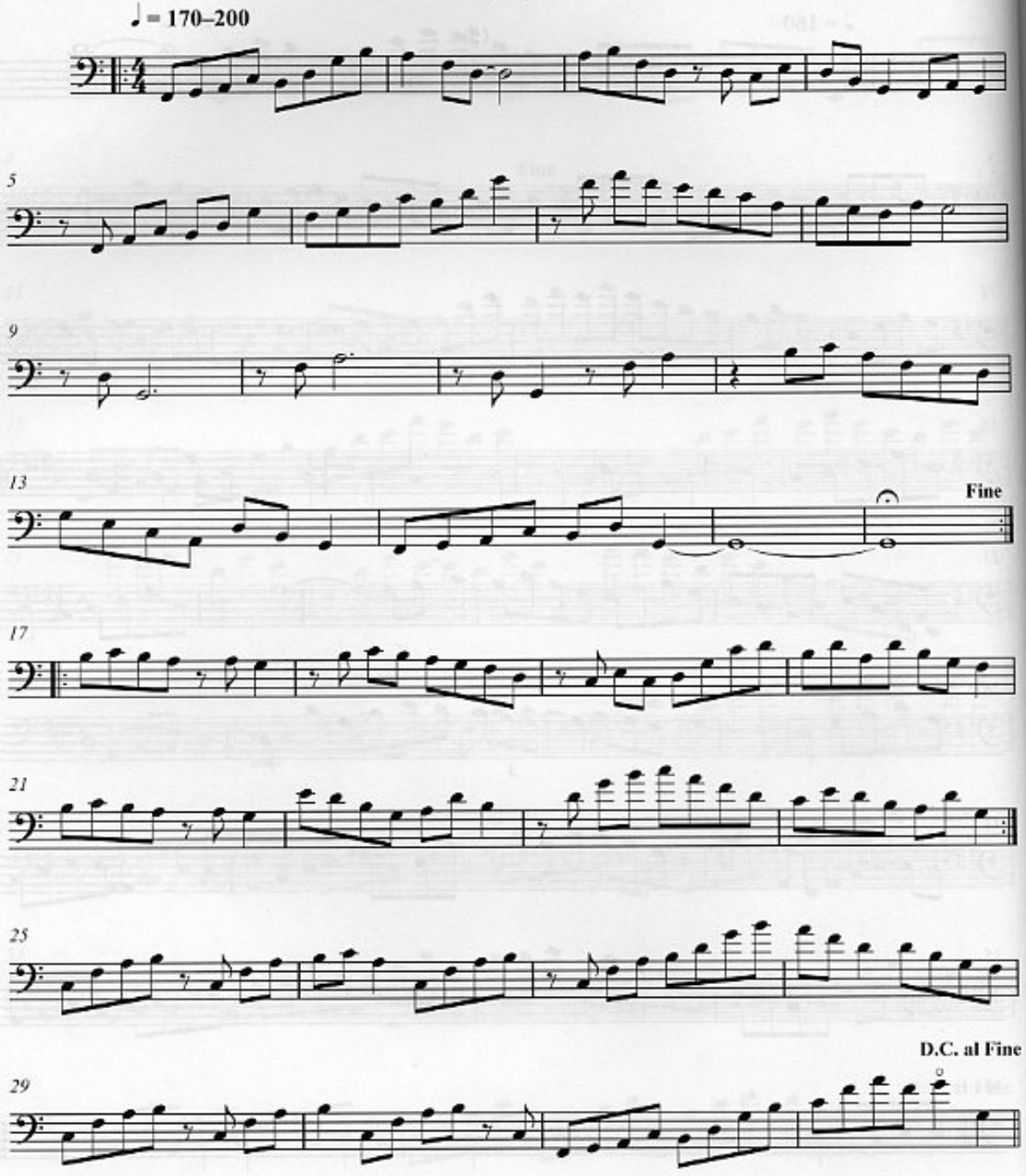
D Mixolydian Scale

(D7)



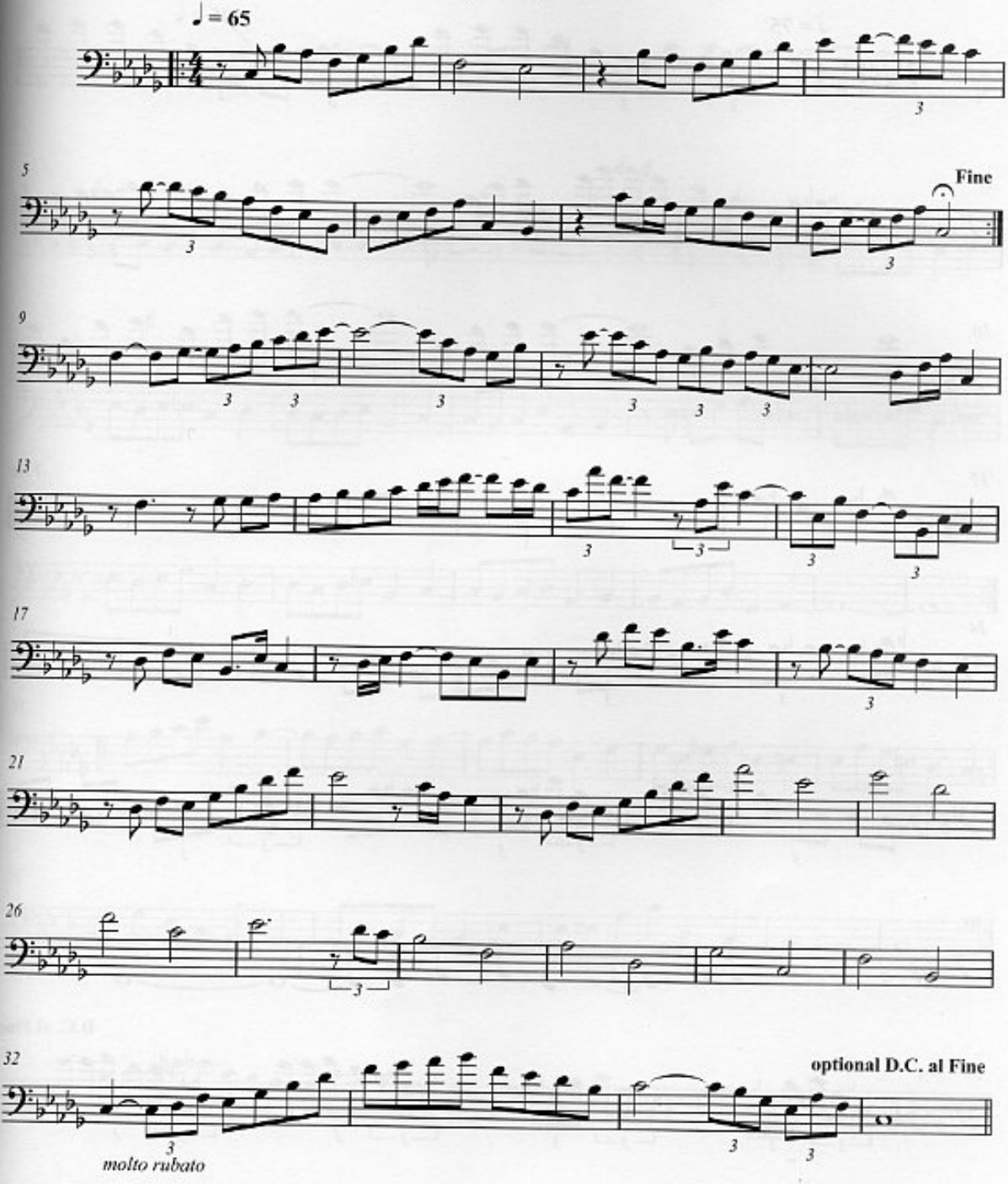
G Mixolydian Scale

(G7)



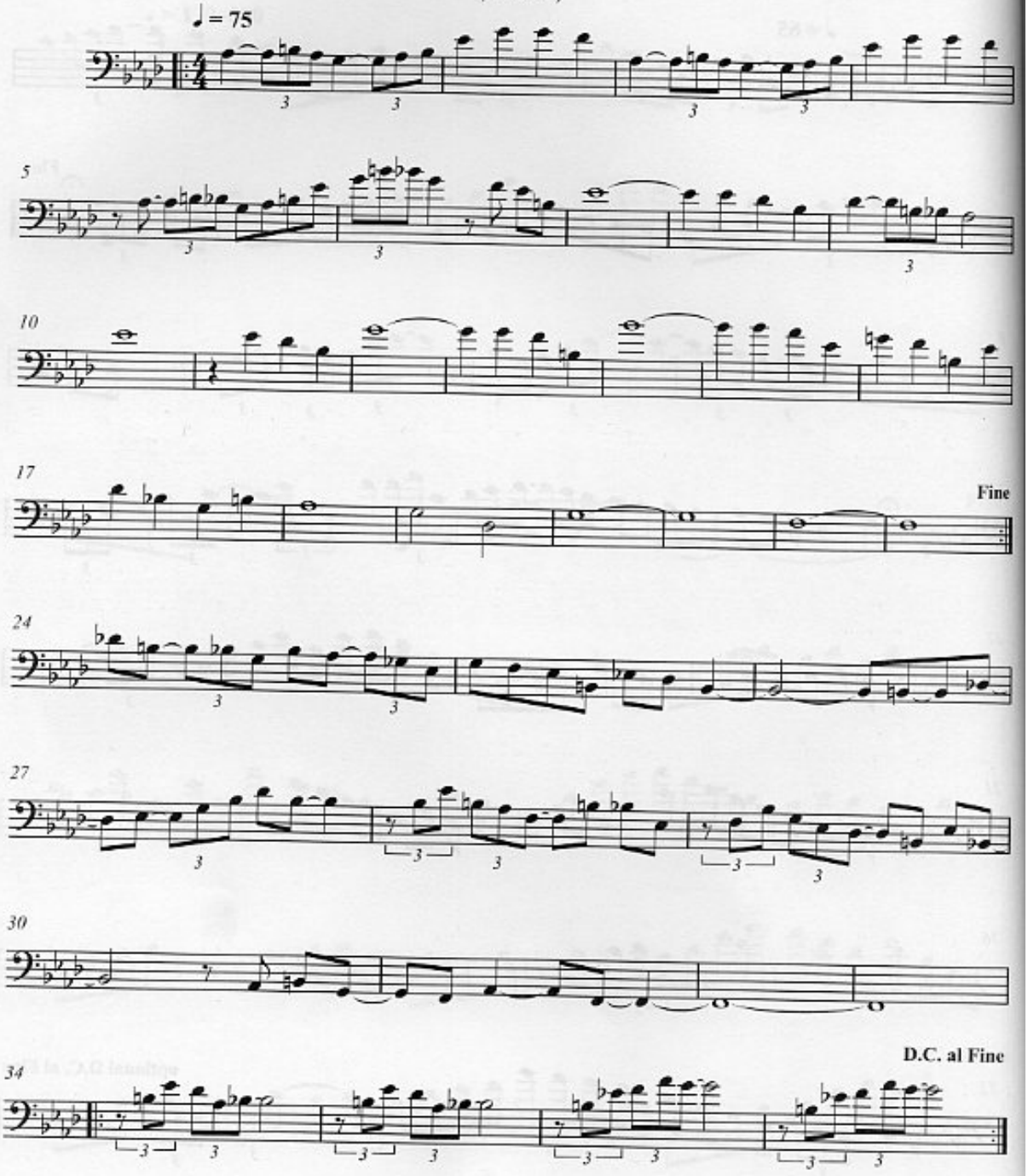
C Locrian Scale

(Cm7♭5)



A♭ Melodic-minor Scale

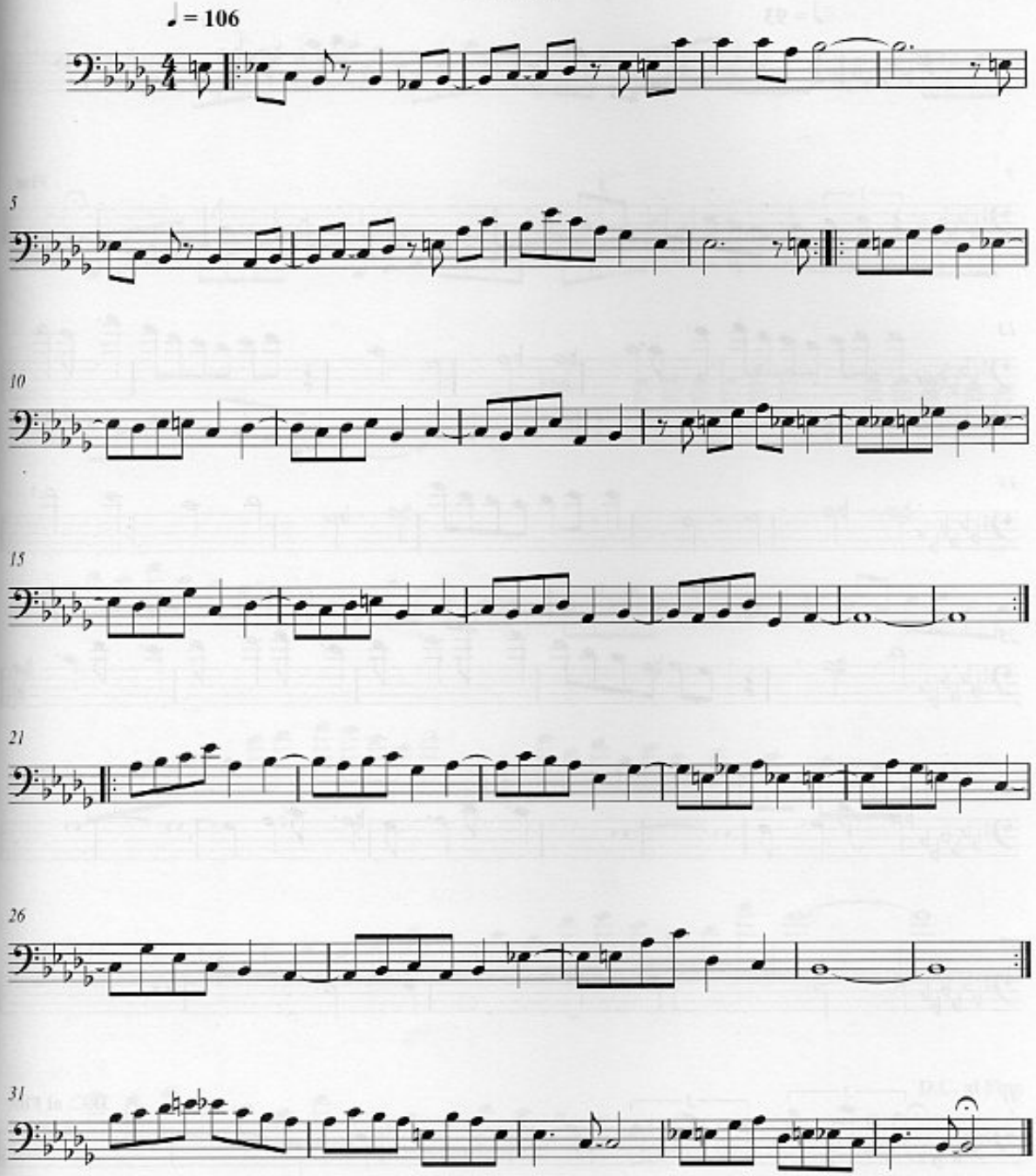
(Fm7♭5)



D♭ Melodic-minor Scale

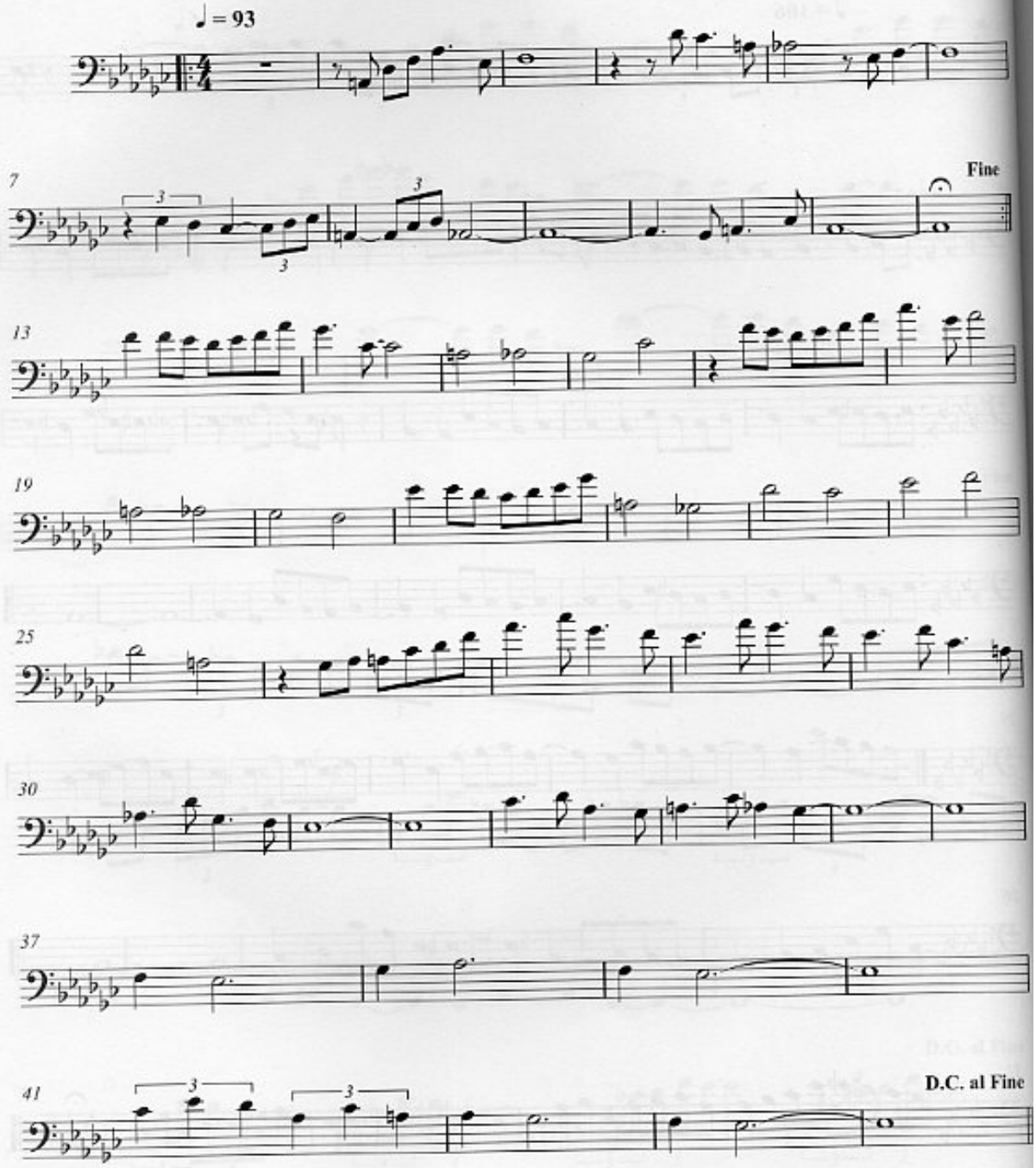
(B♭m7♭5)

♩ = 106



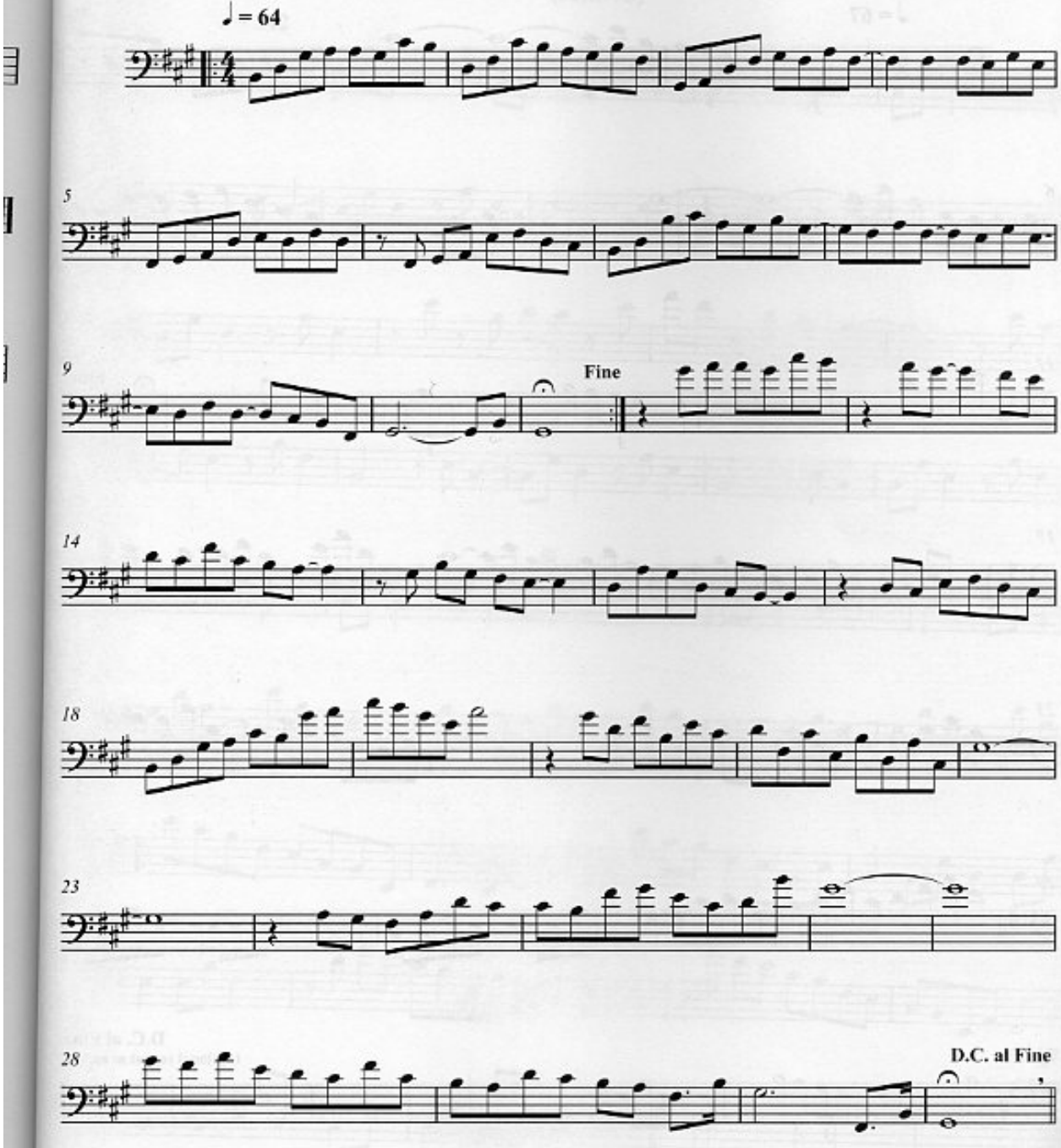
G♭ Melodic-minor Scale

(E♭m7♭5)



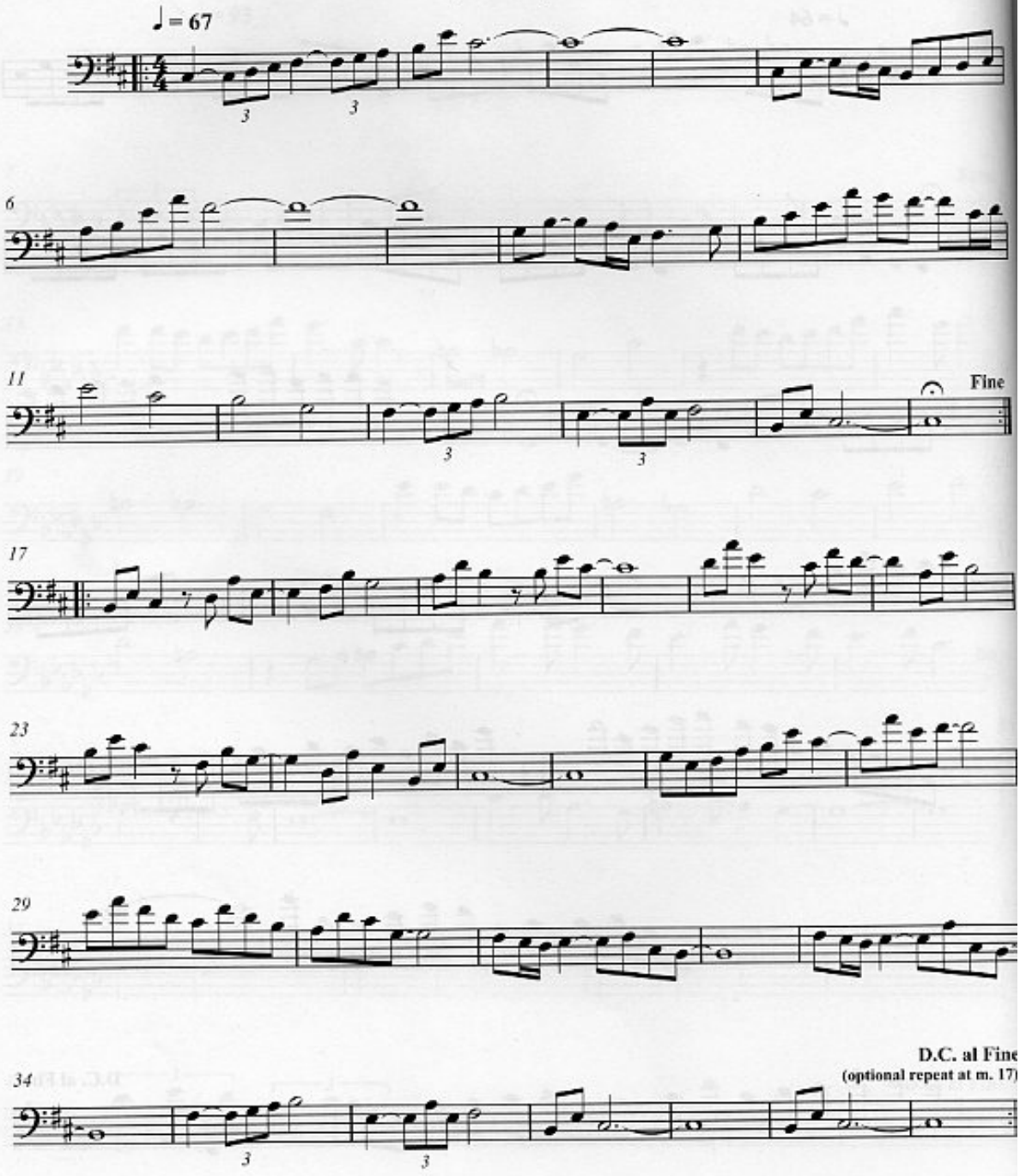
G♯ Locrian Scale

(G♯m7♭5)



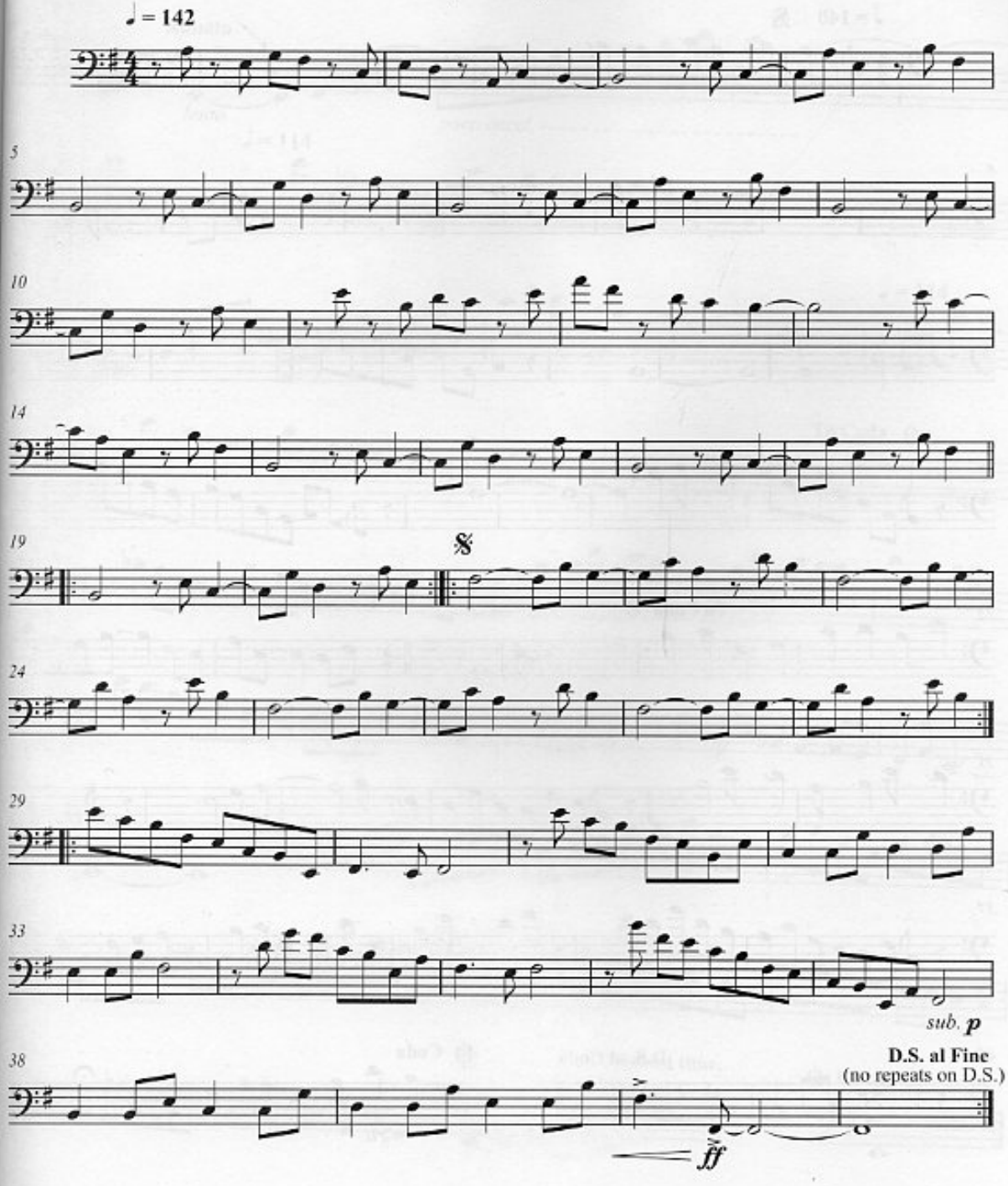
C♯ Locrian Scale

(C♯m7♭5)



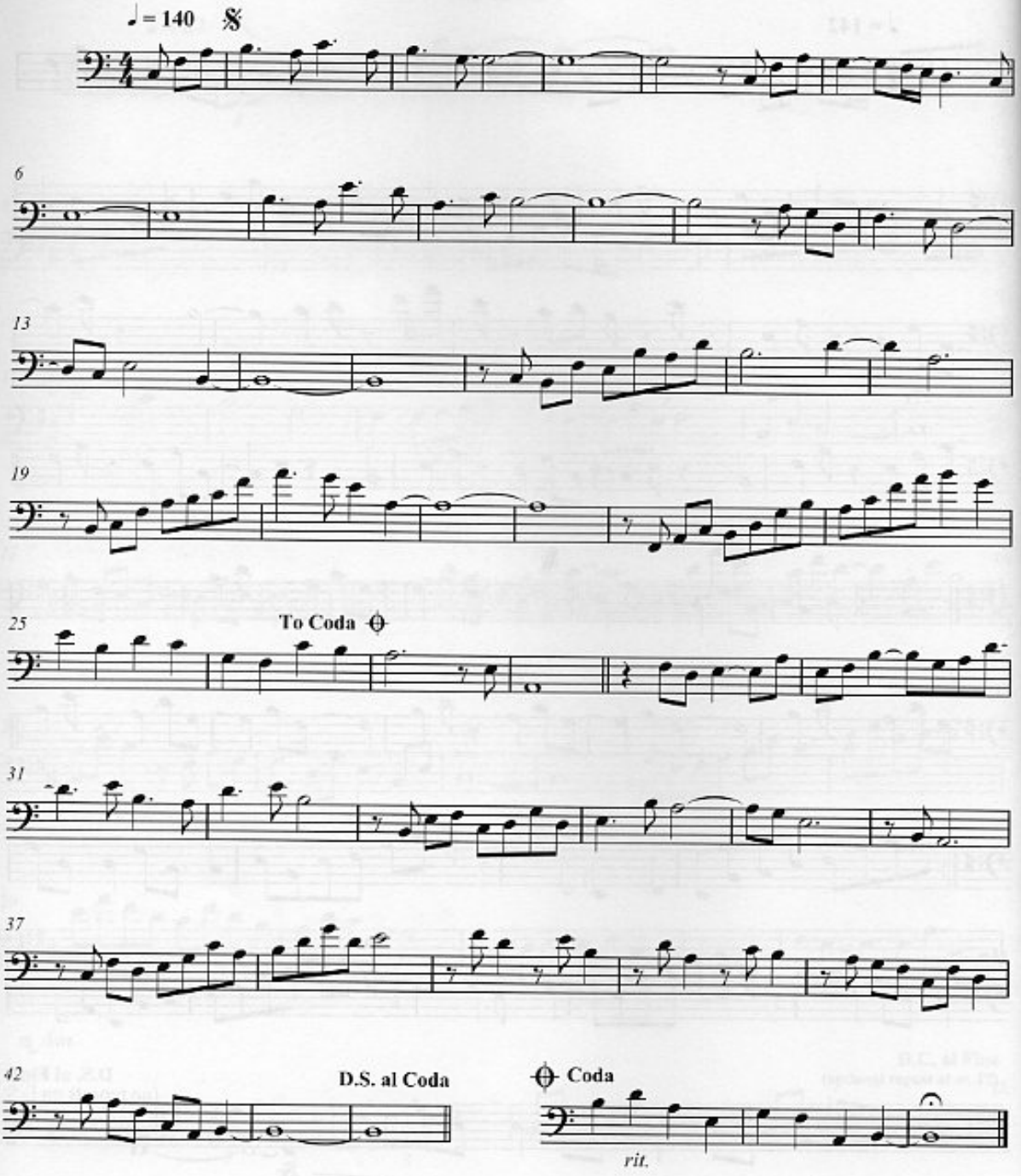
F♯ Locrian Scale

(F♯m7♭5)



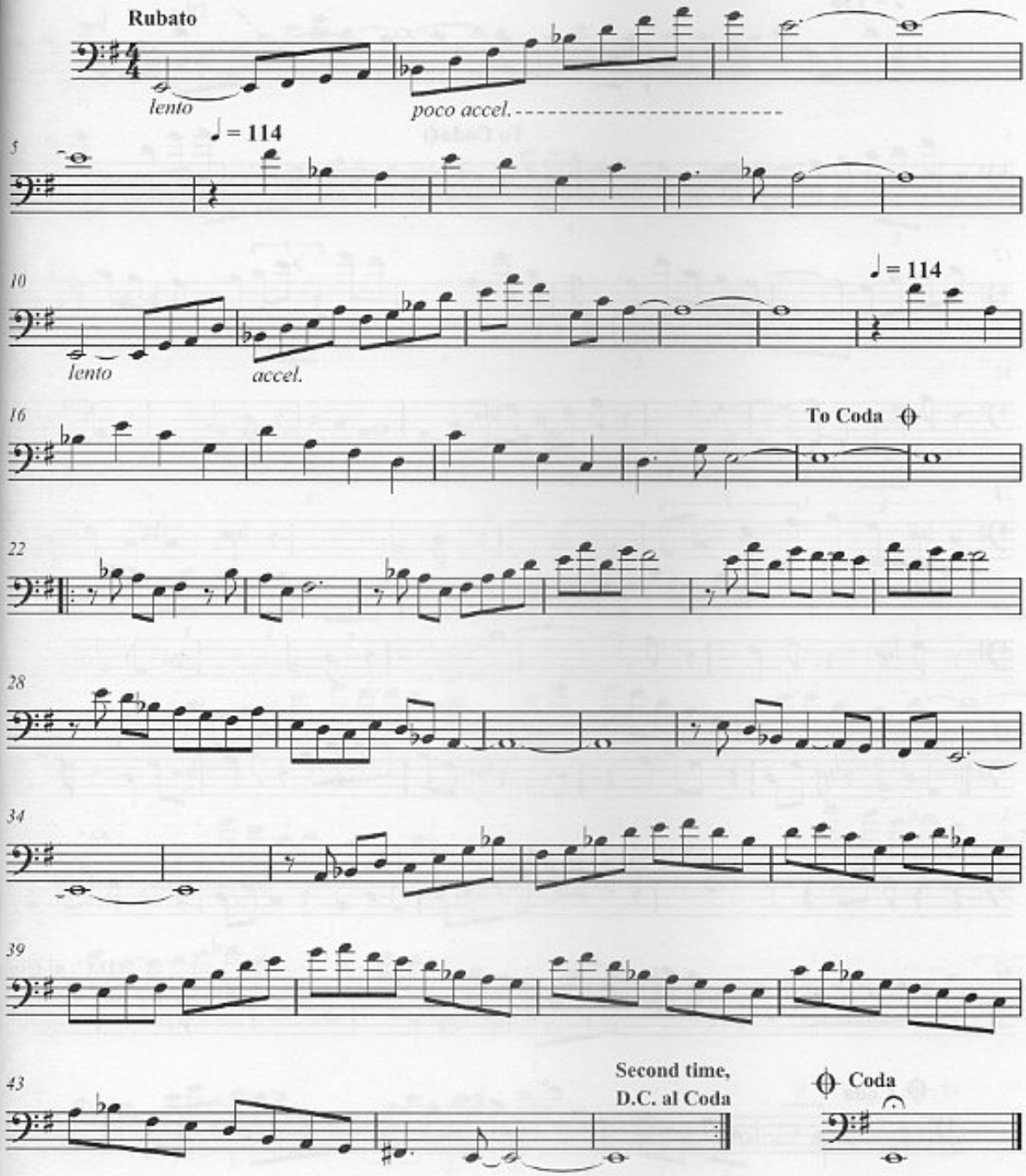
B Locrian Scale

(Bm7♭5)



G Melodic-minor Scale

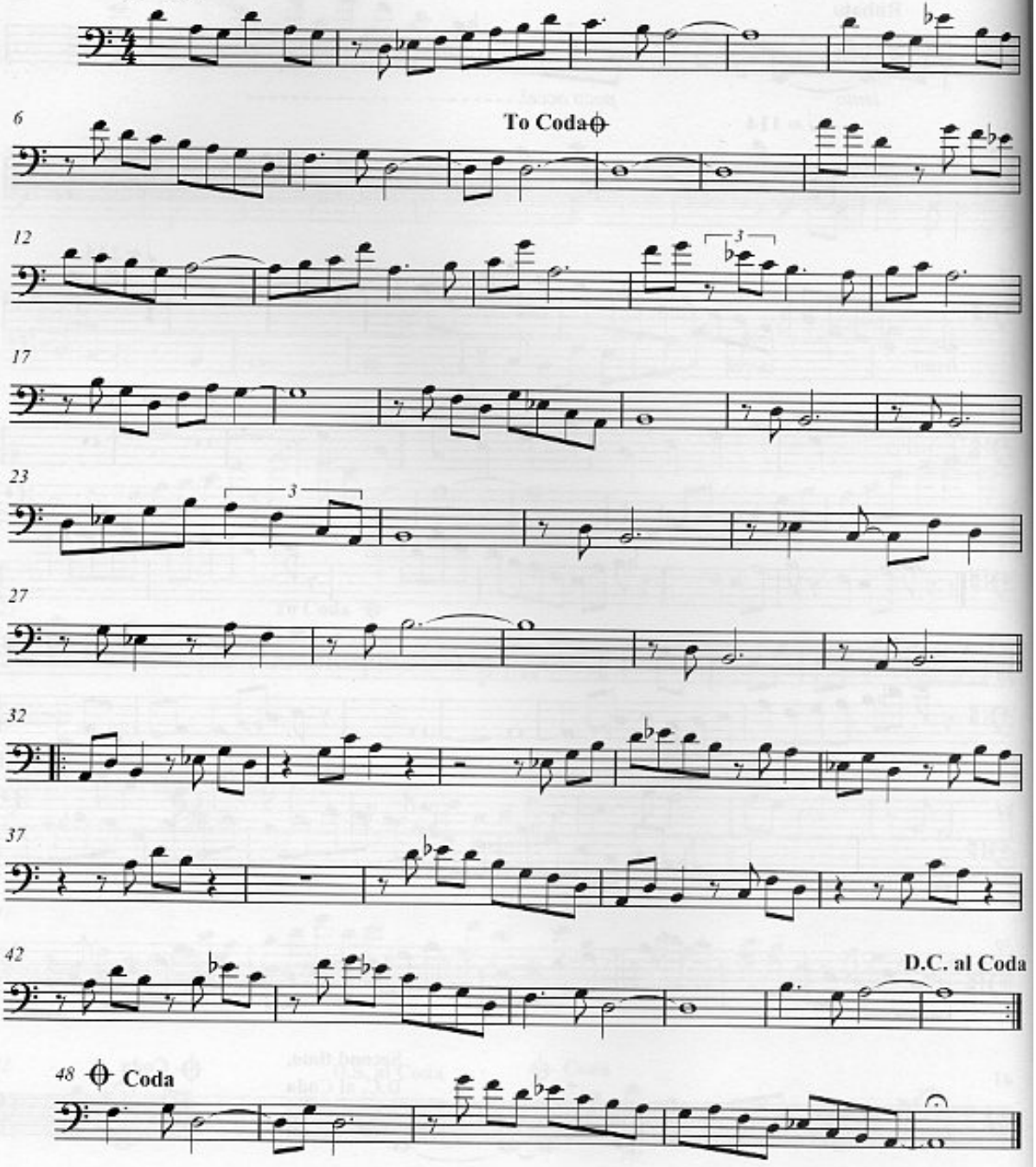
(Em7♭5)



C Melodic-minor Scale

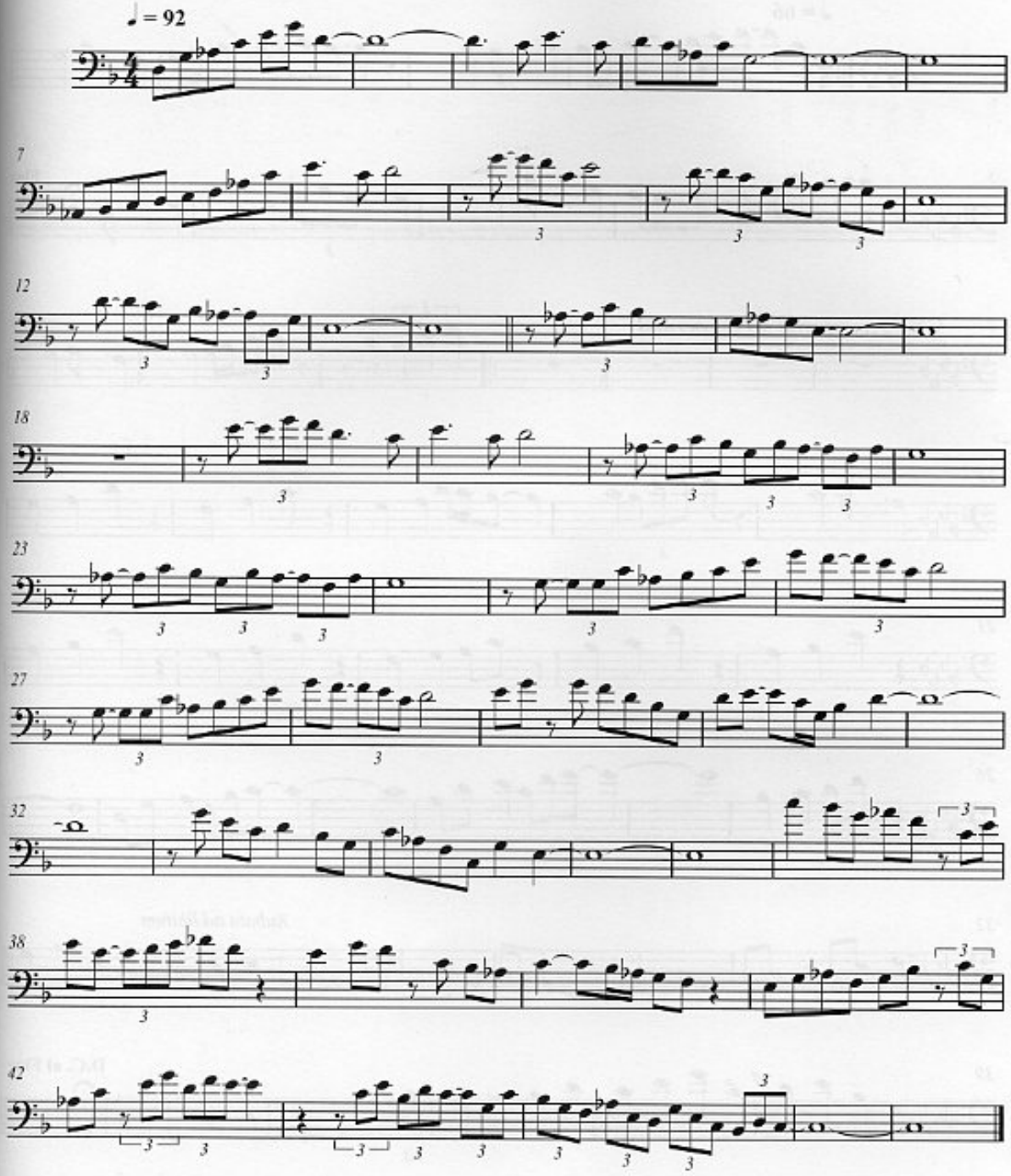
(Am7♭5)

♩ = 136



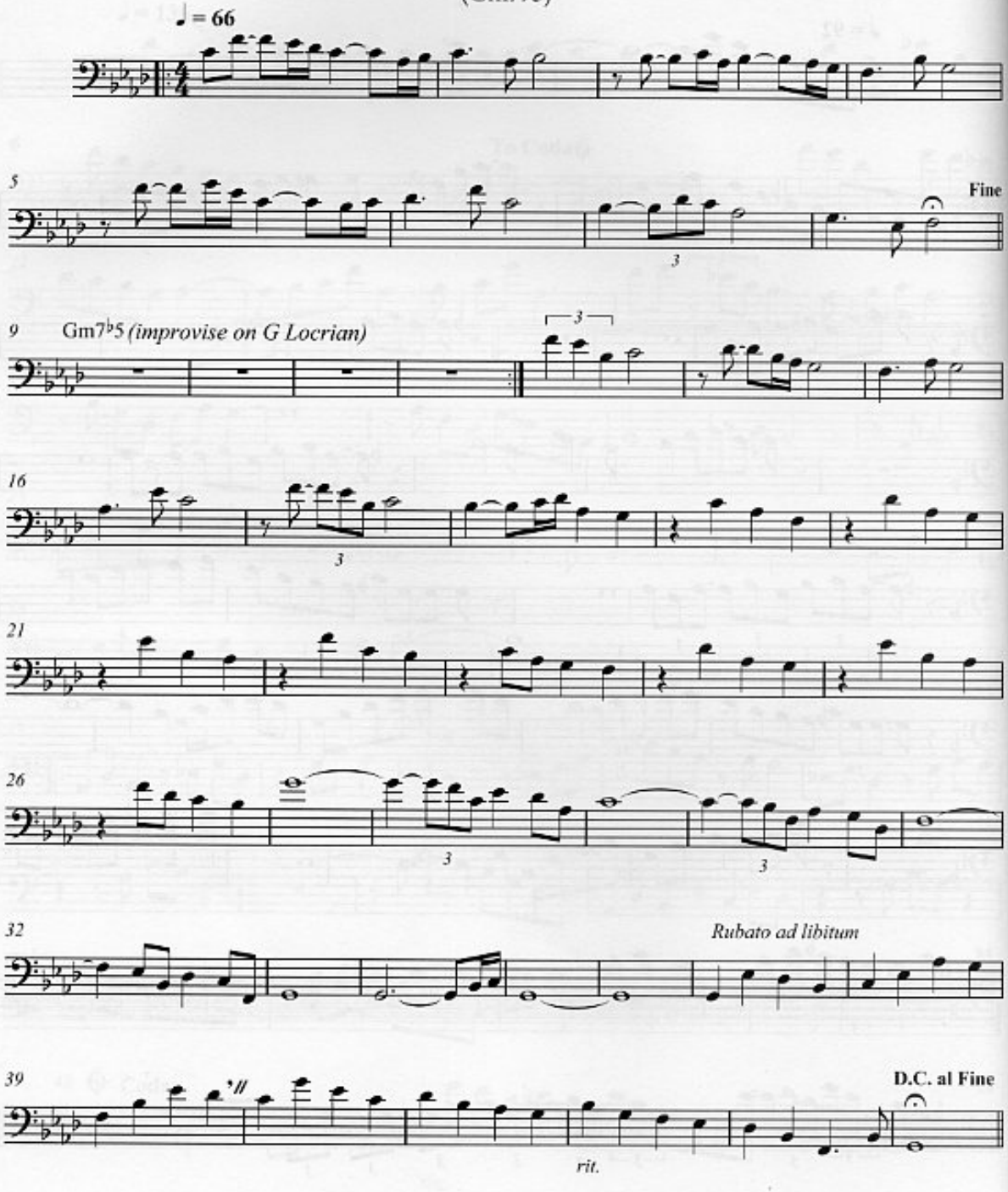
F Melodic-minor Scale

(Dm7♭5)



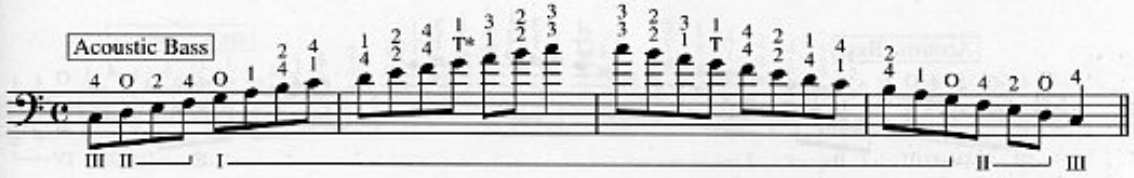
G Locrian Scale

(Gm7♭5)



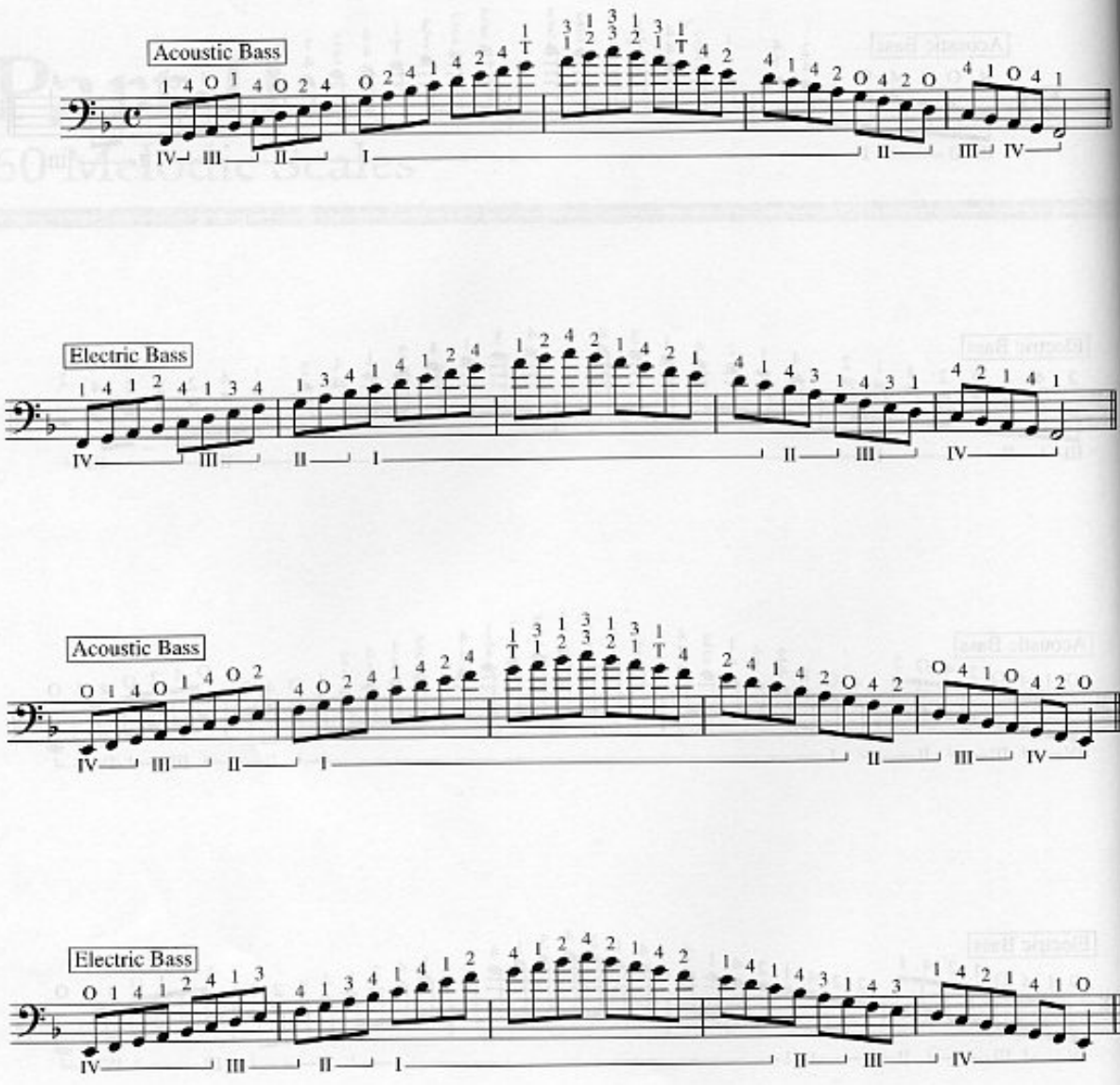
Part II:
60 Melodic Scales

C Major Scale

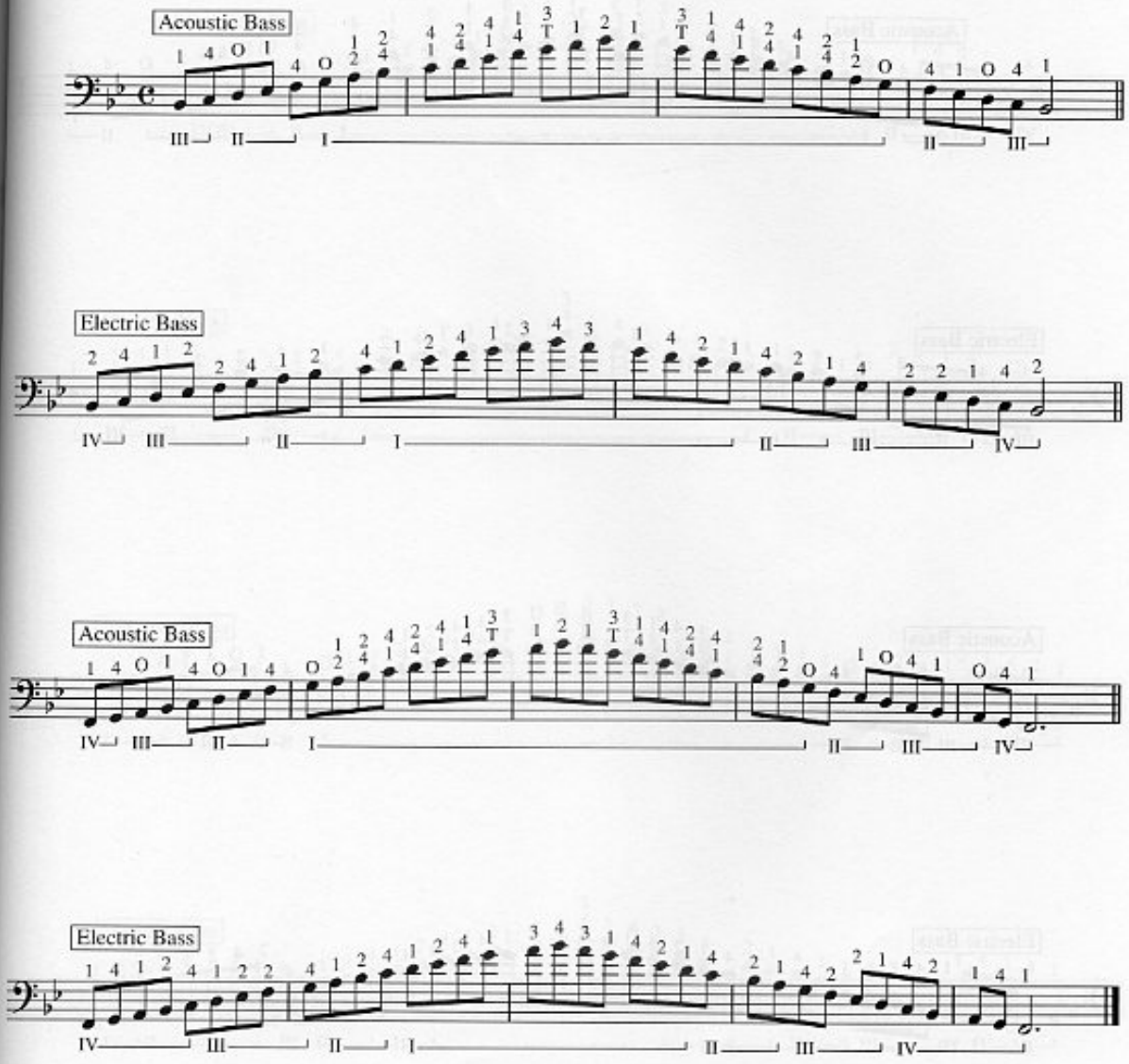


* "T" denotes thumb (for Acoustic Bass only).

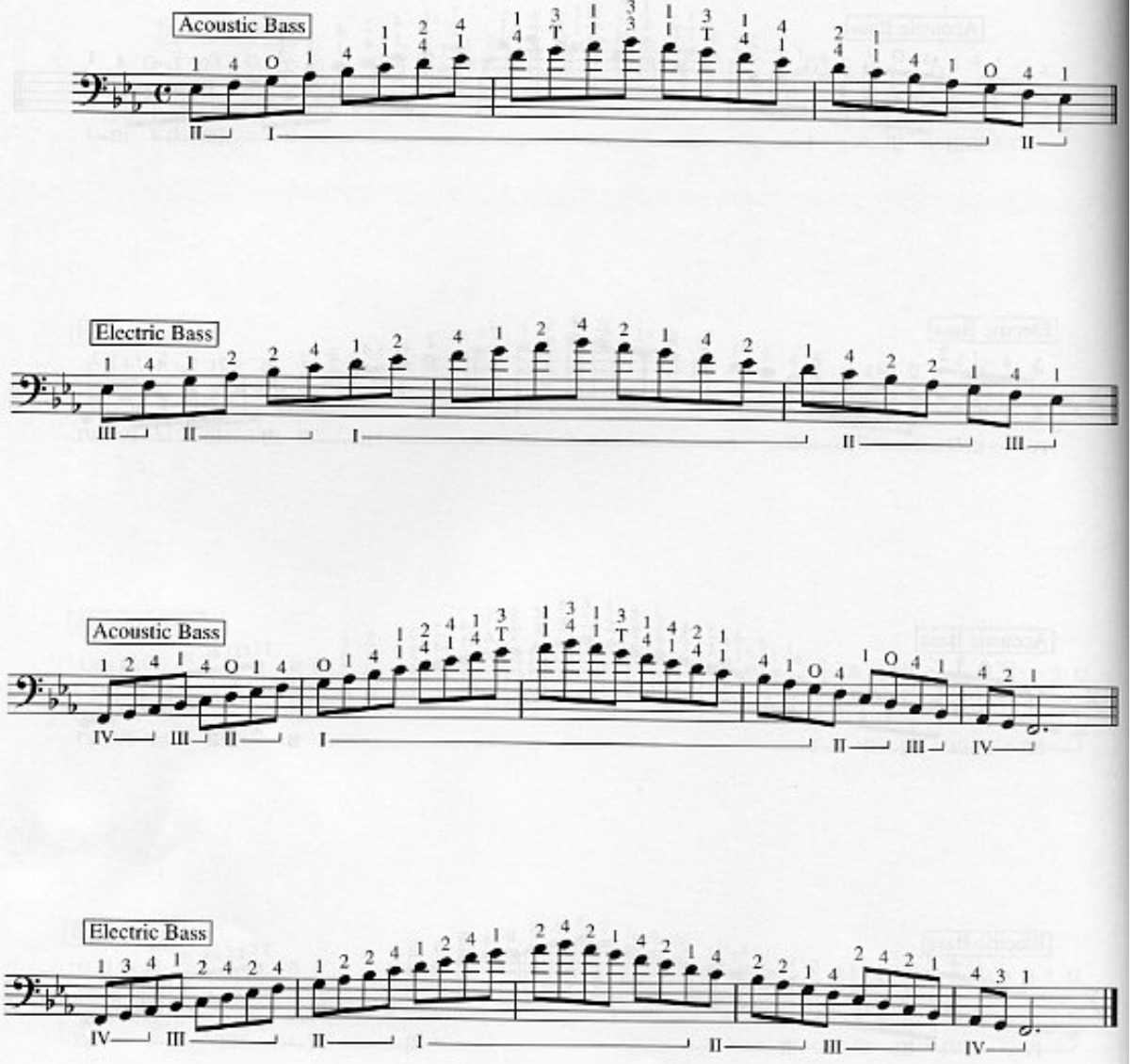
F Major Scale



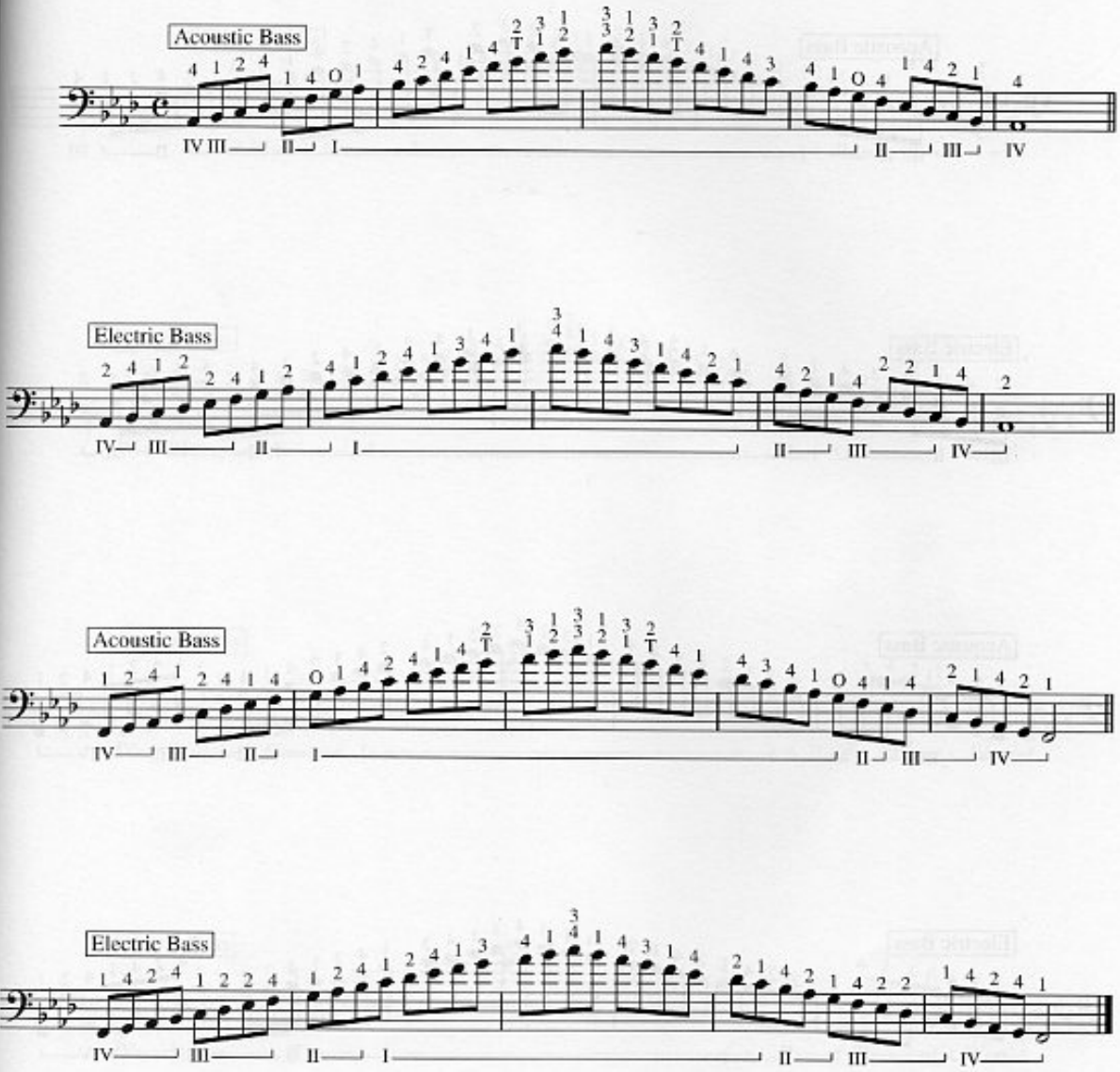
B♭ Major Scale



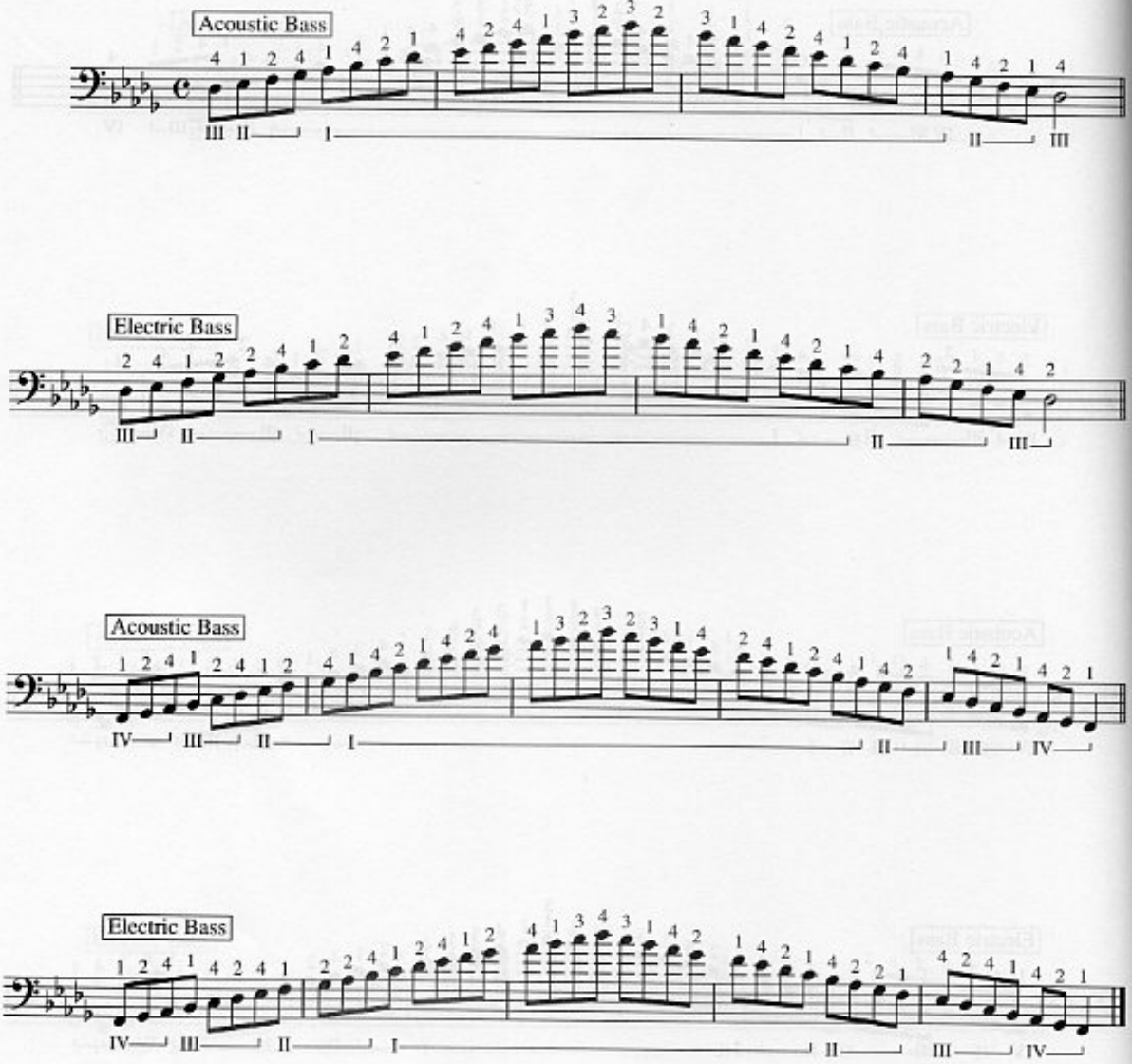
E♭ Major Scale



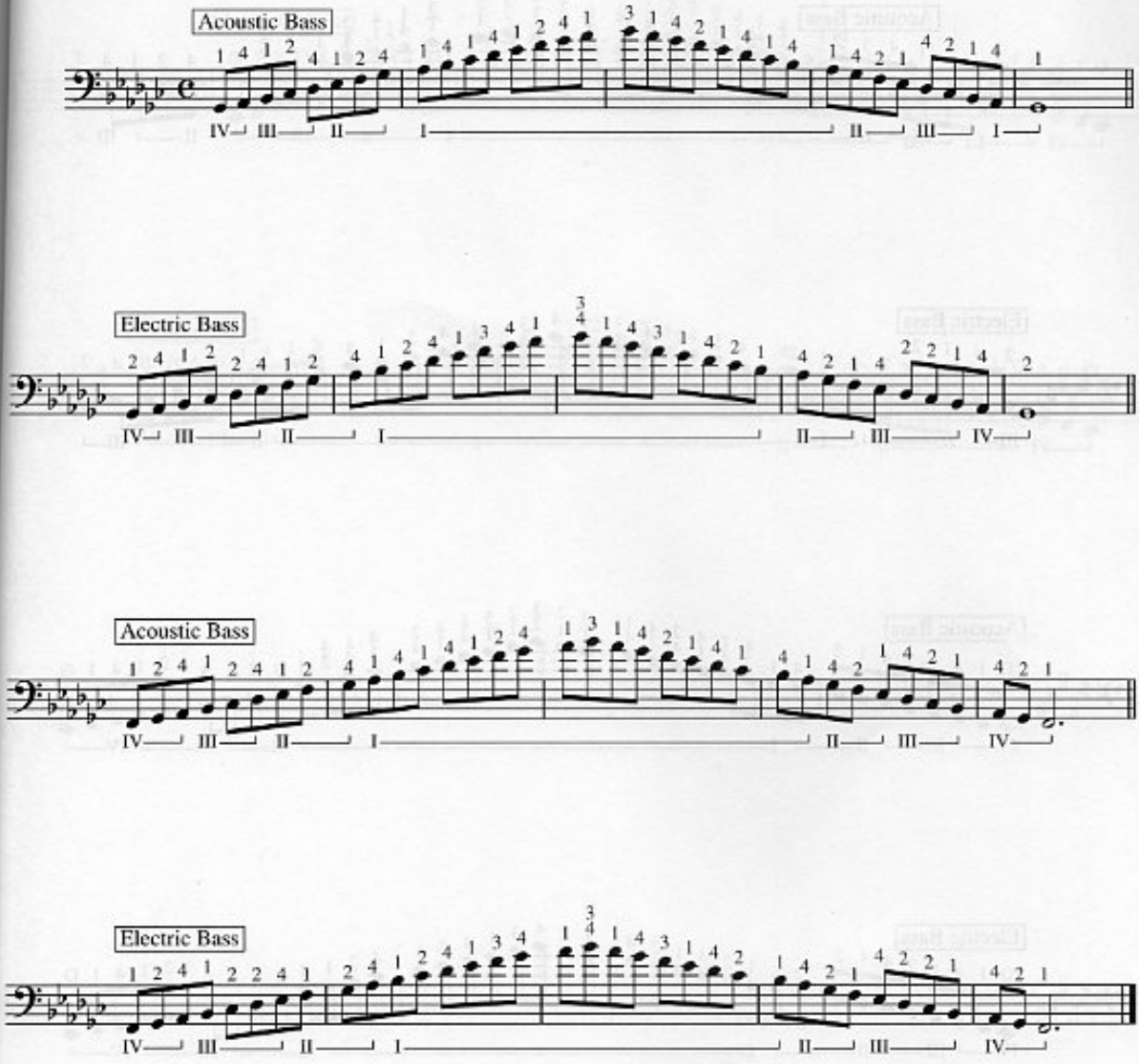
A♭ Major Scale



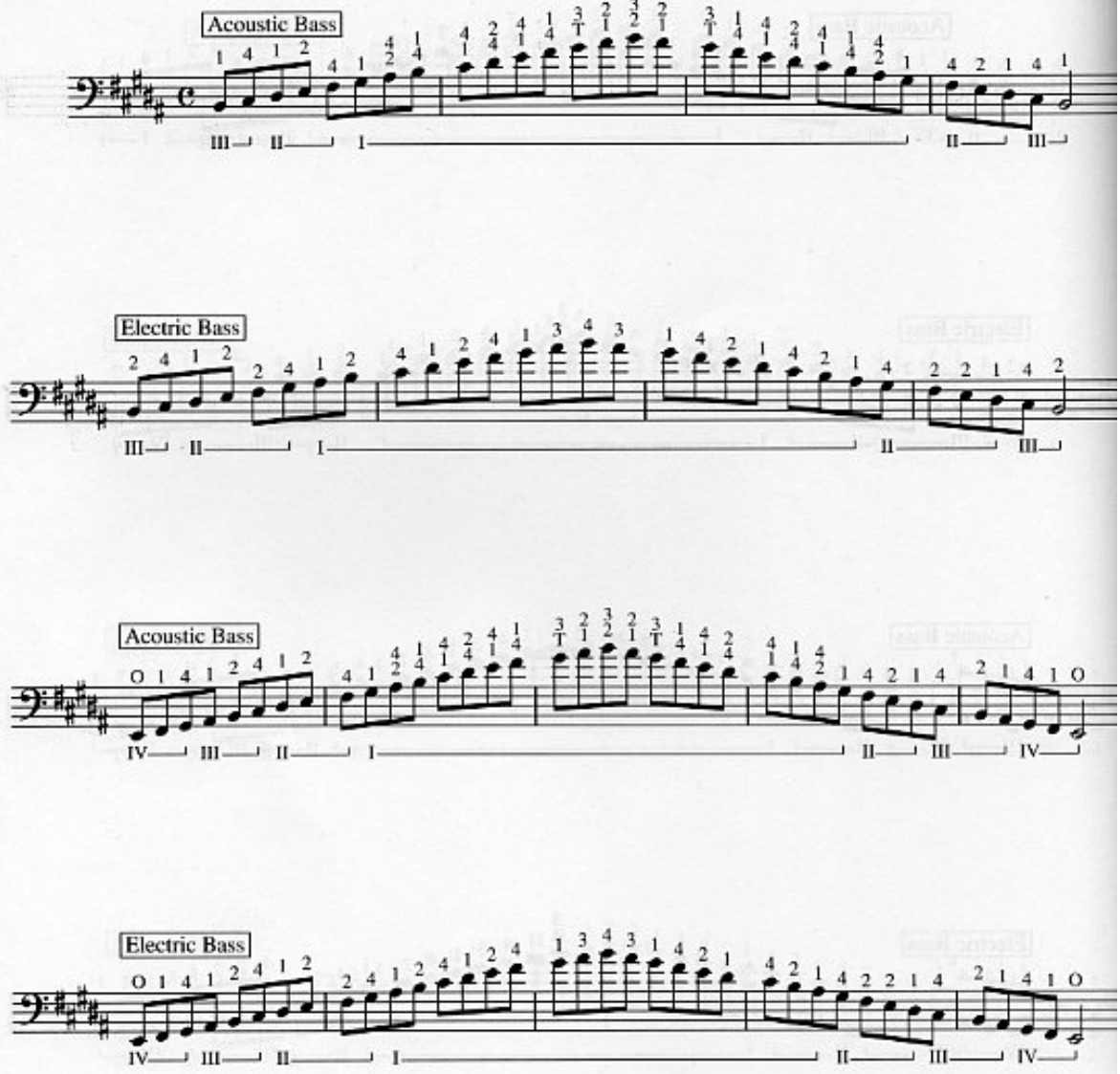
D♭ Major Scale



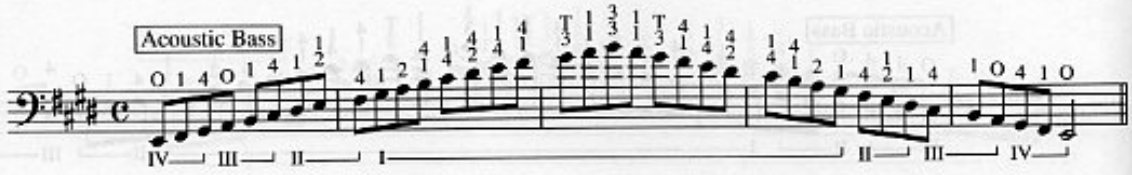
G♭ Major Scale



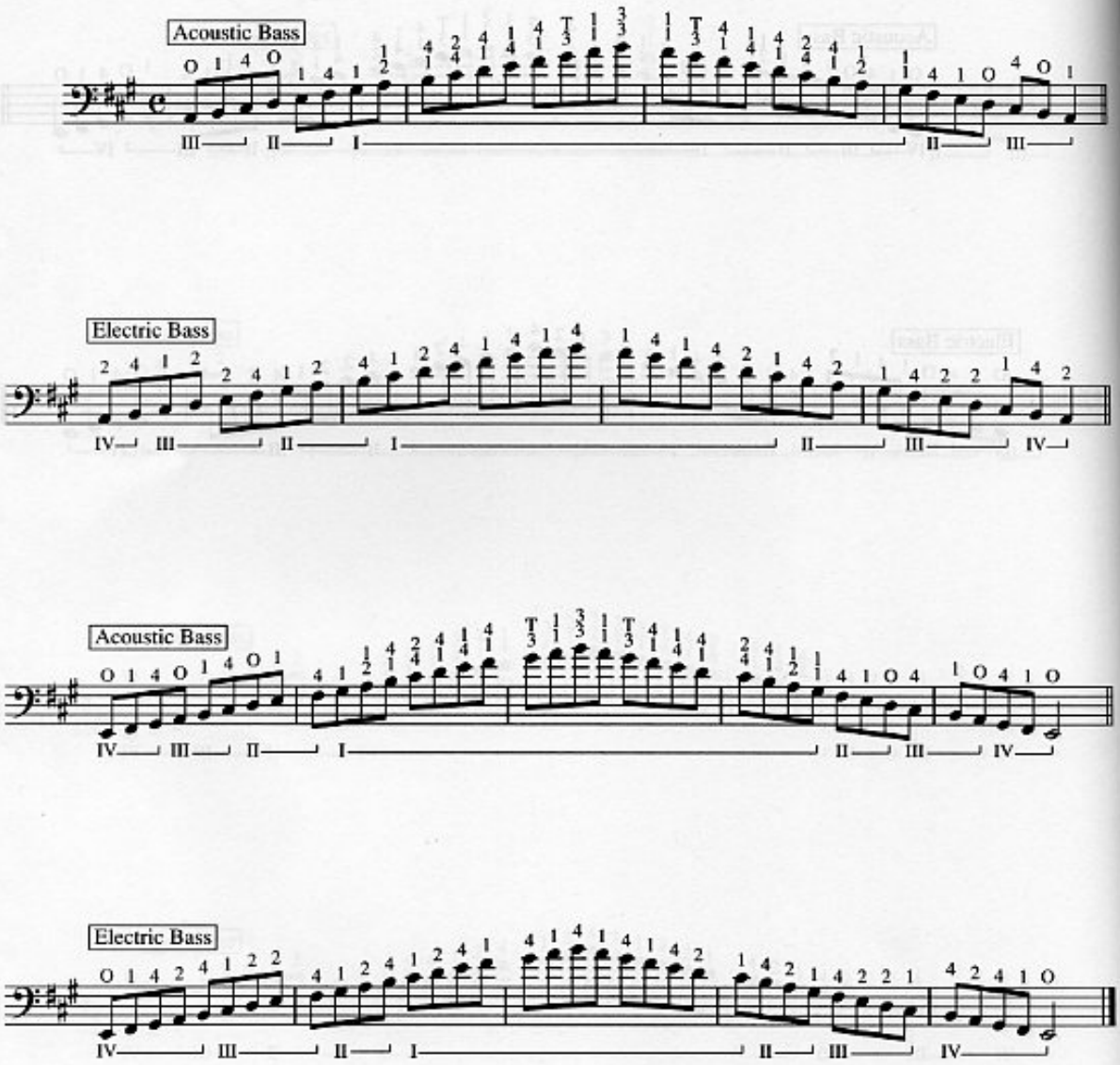
B Major Scale



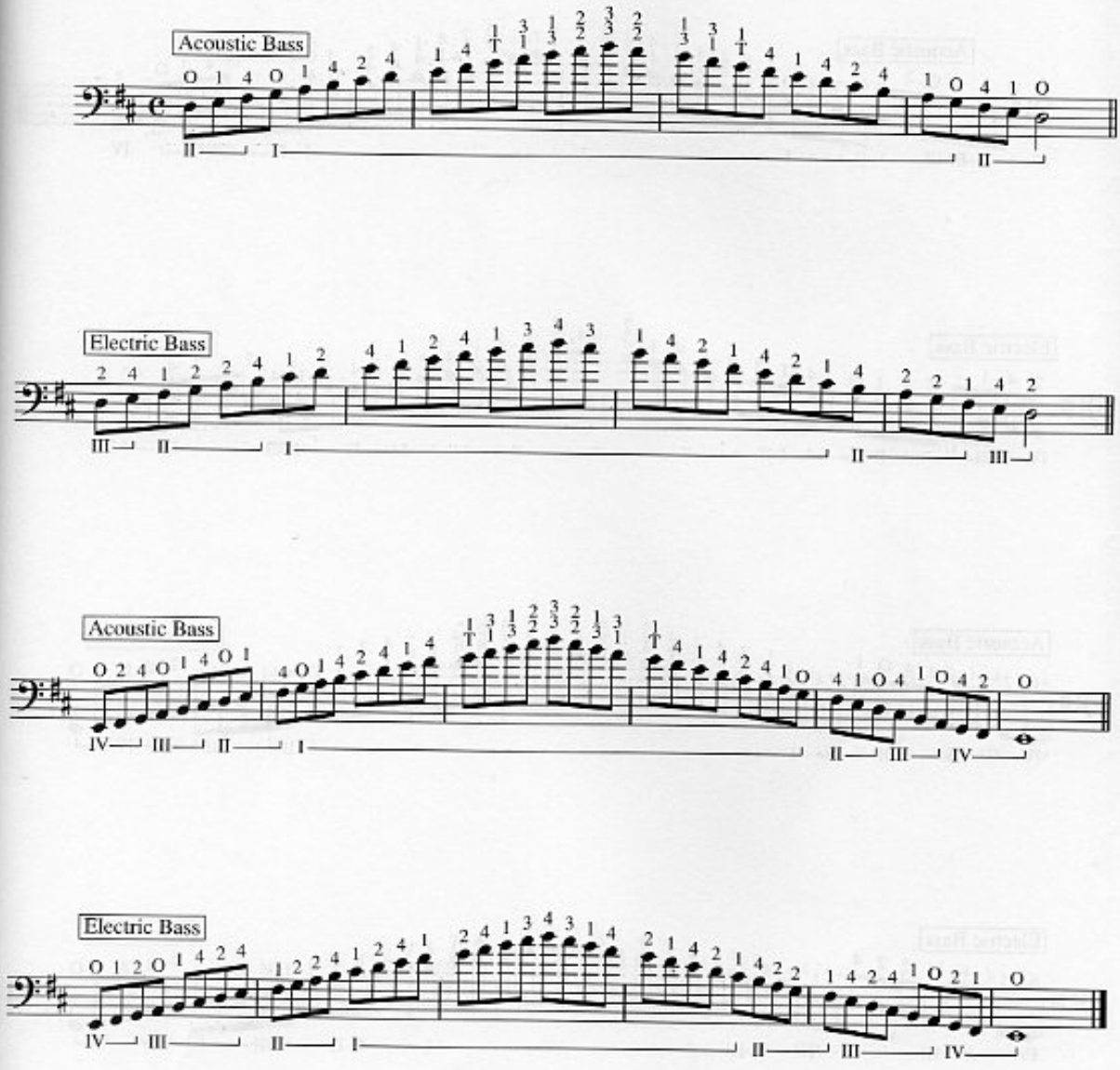
E Major Scale



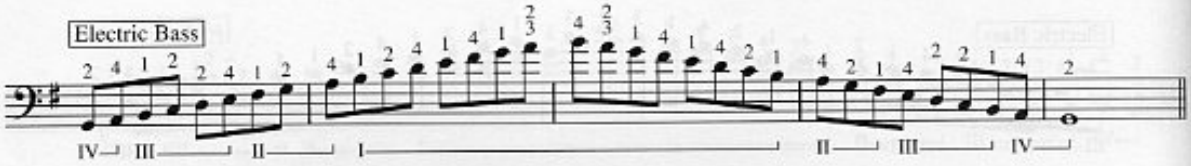
A Major Scale



D Major Scale

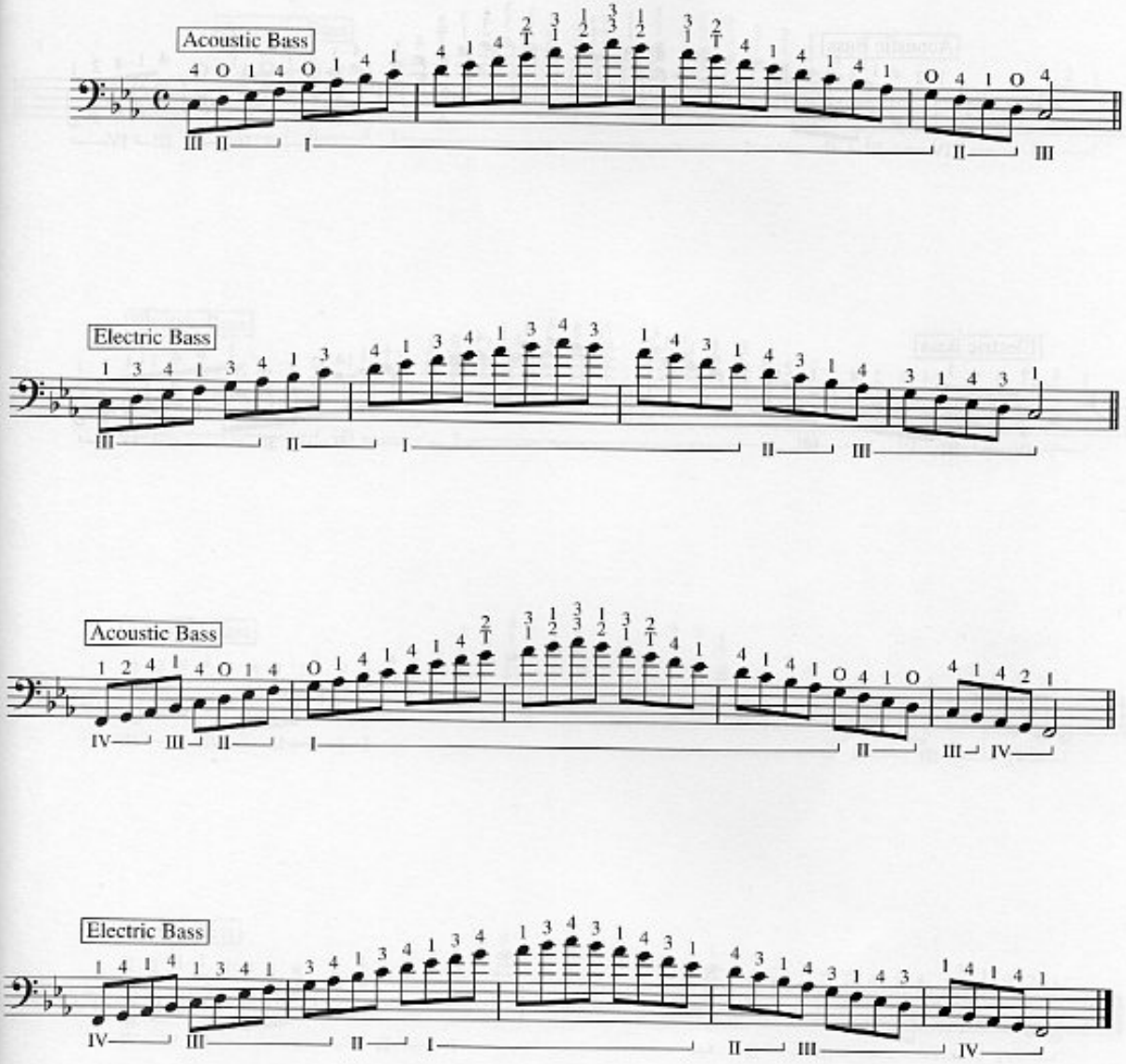


G Major Scale



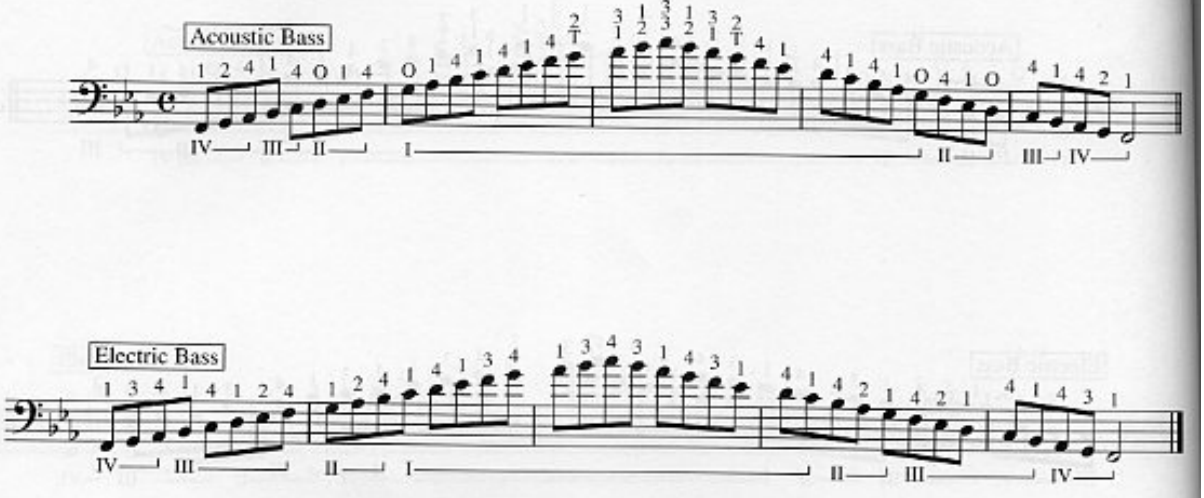
C Aeolian Scale (Ballad)

(Cm7)



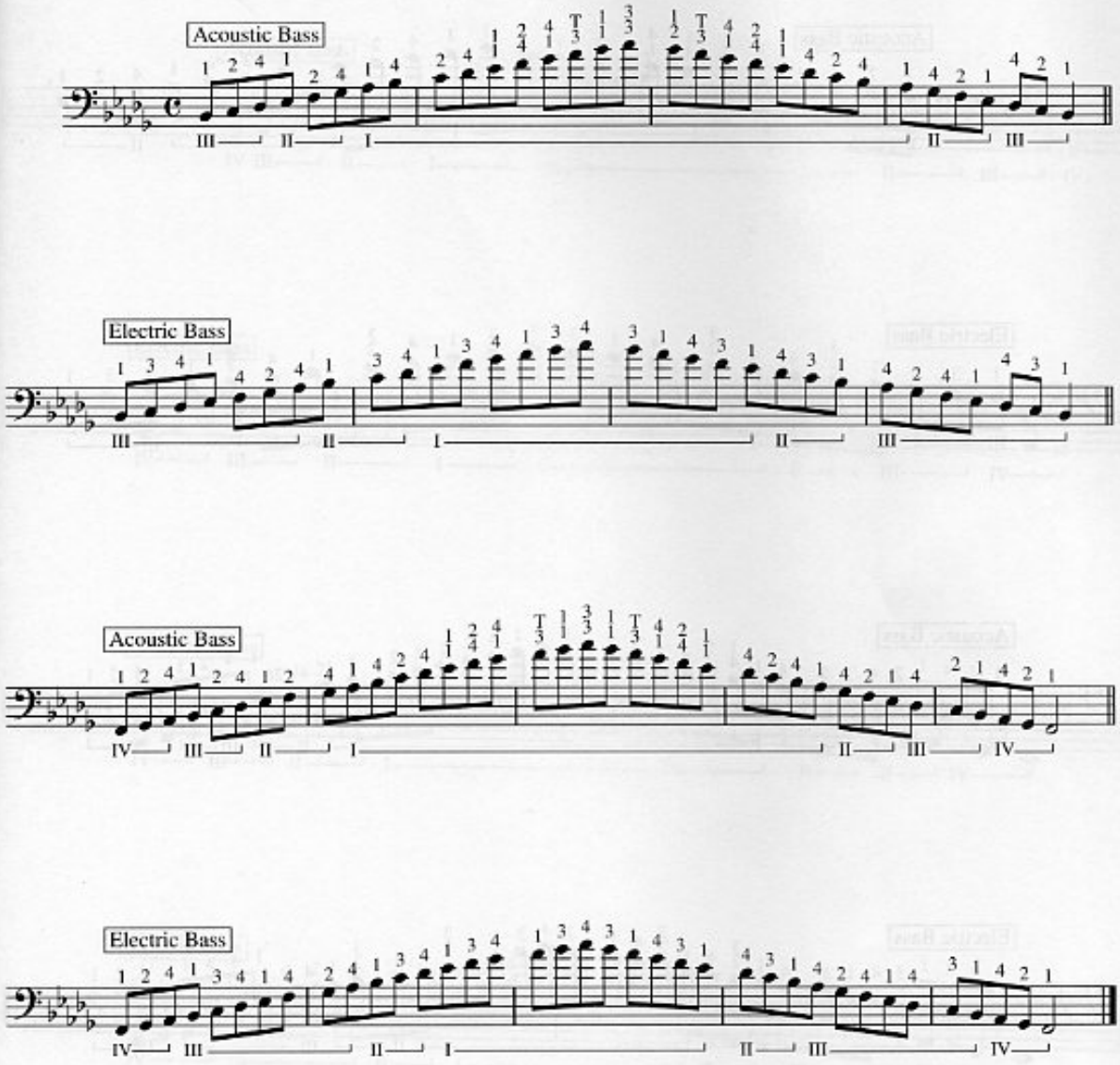
F Dorian Scale (Ballad)

(Fm7)



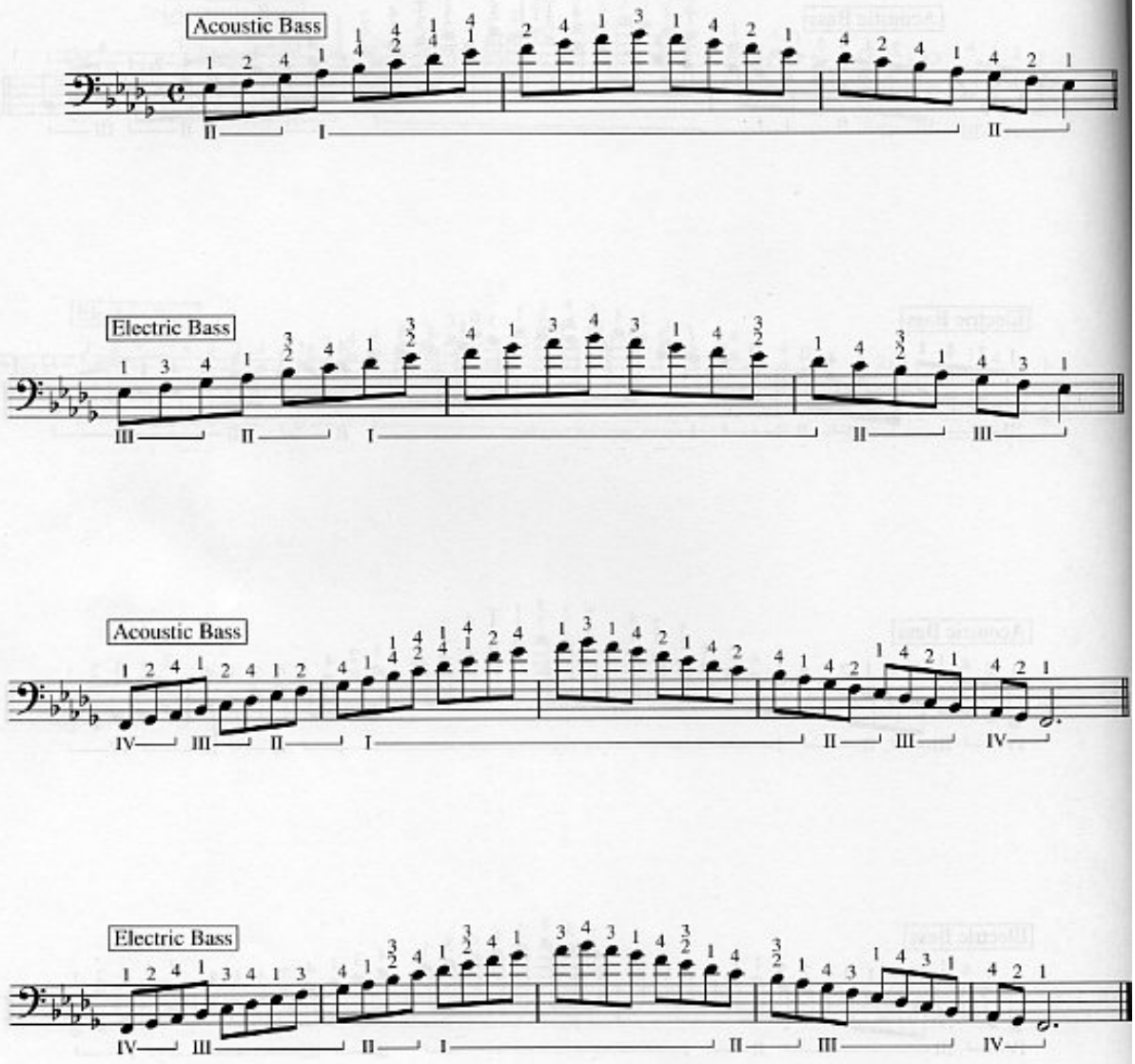
D♭ Aeolian Scale

(B♭m7)



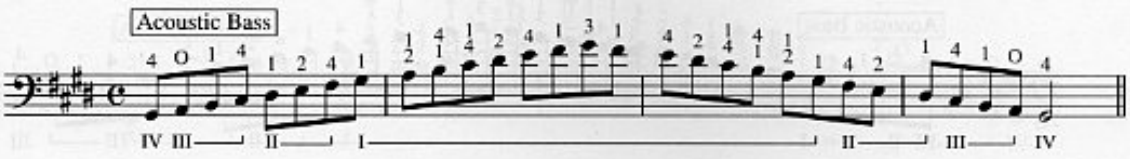
E♭ Dorian Scale

(E♭m7)



G♯ Phrygian Scale
(G♯m7)

Acoustic Bass



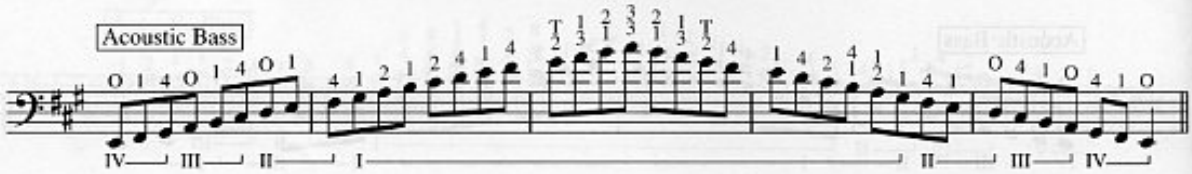
Electric Bass

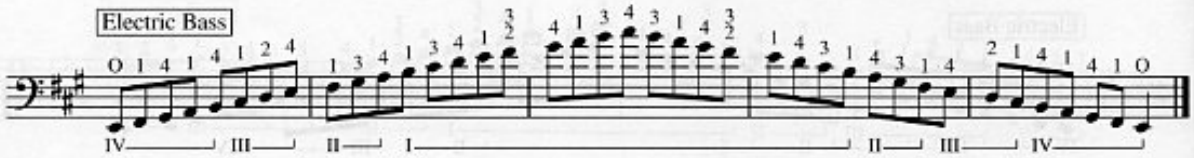
Acoustic Bass

Electric Bass

C♯ Phrygian Scale

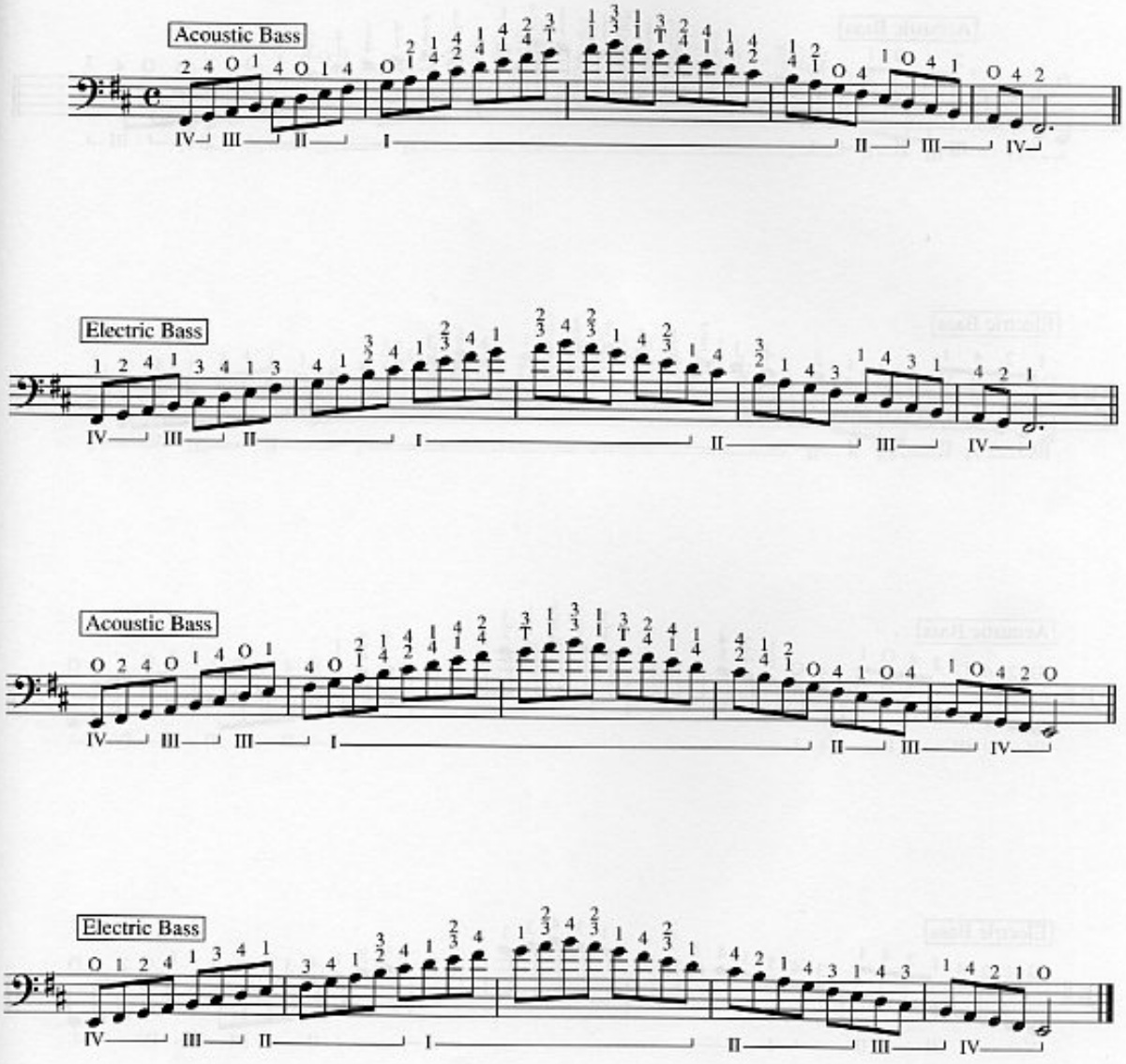
(C♯m7)



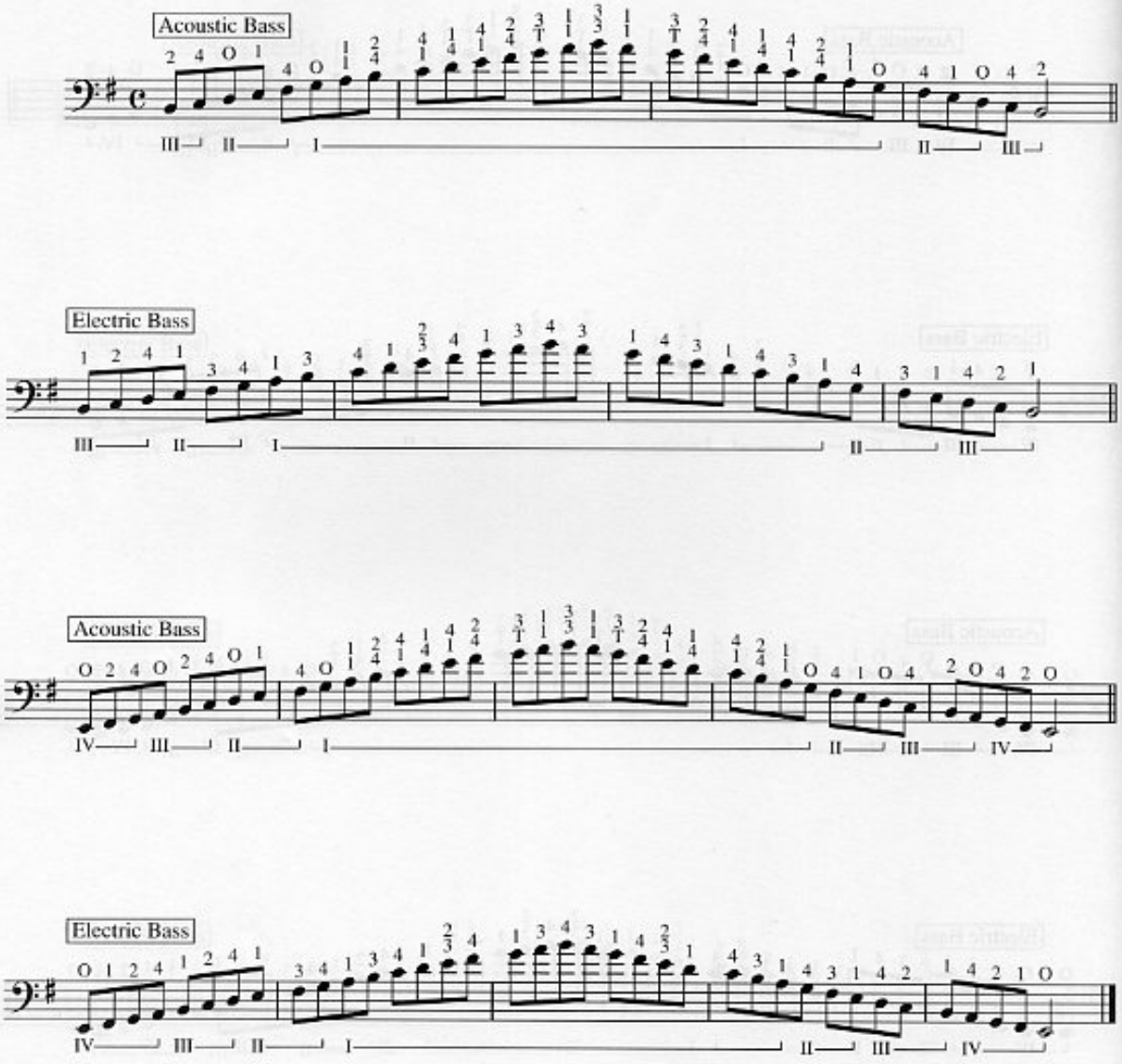


F♯ Phrygian Scale

(F♯m7)



B Phrygian Scale
(Bm7)

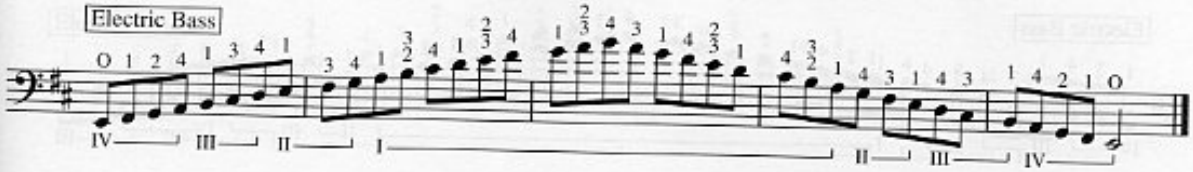


E Dorian Scale

(Em7)

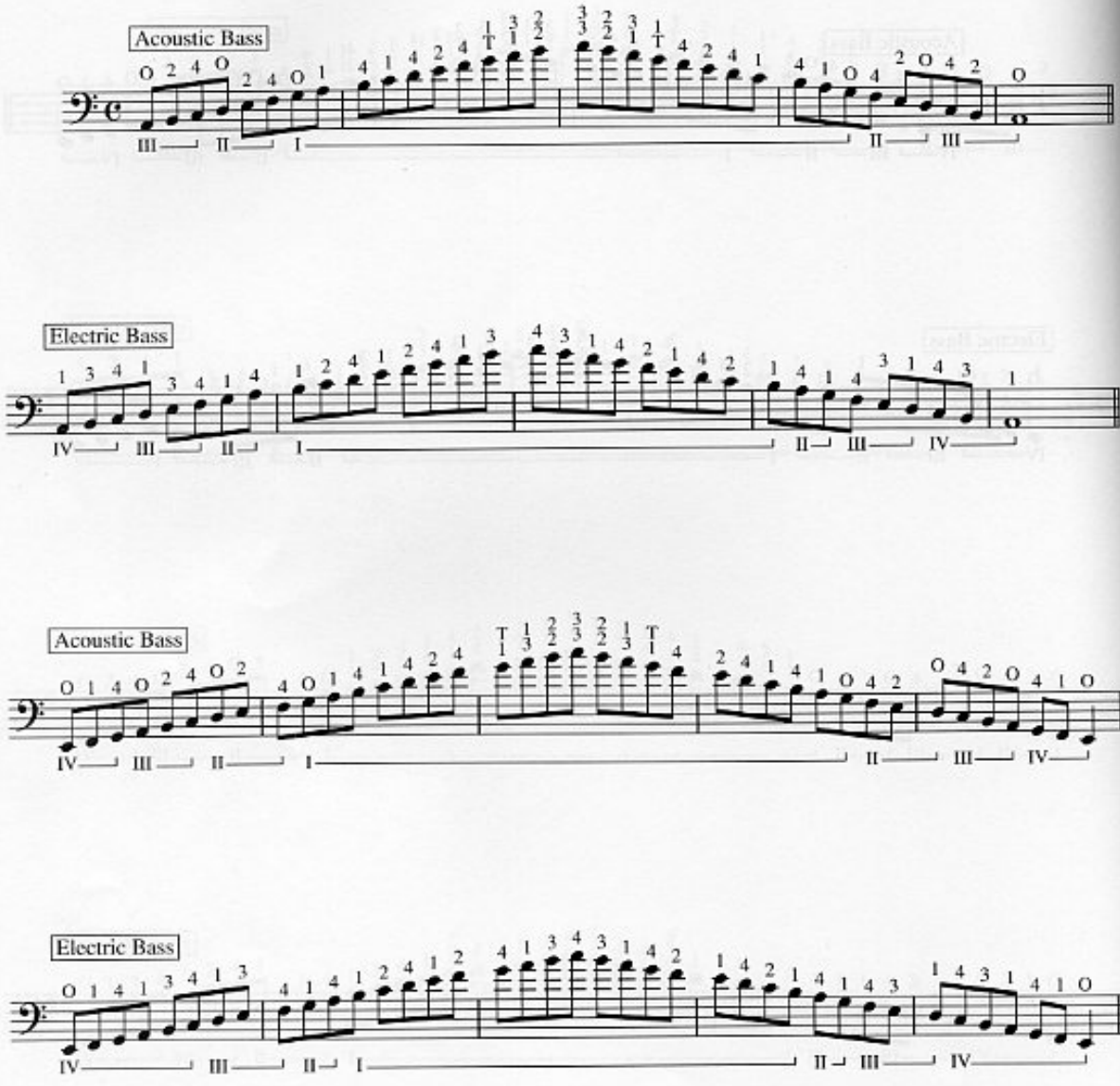
Acoustic Bass

Electric Bass



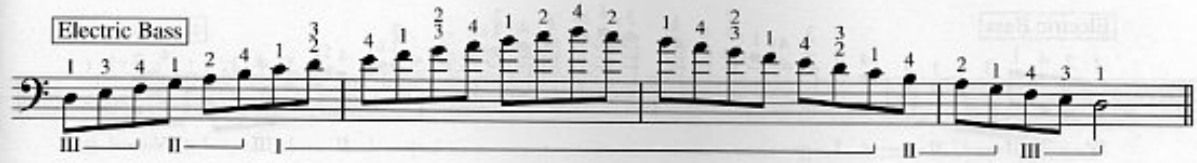
A Aeolian Scale

(Am7)



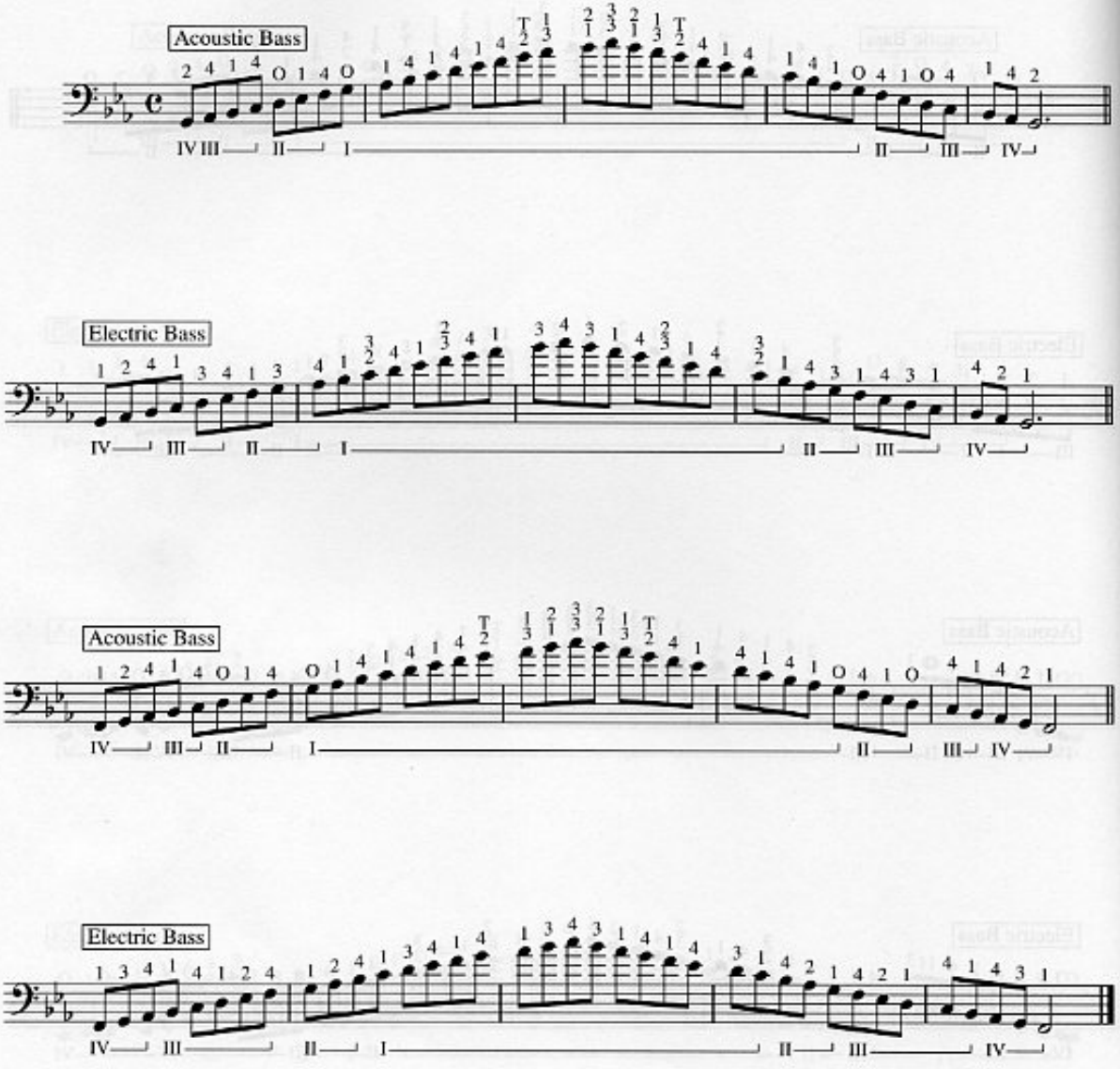
D Dorian Scale

(Dm7)



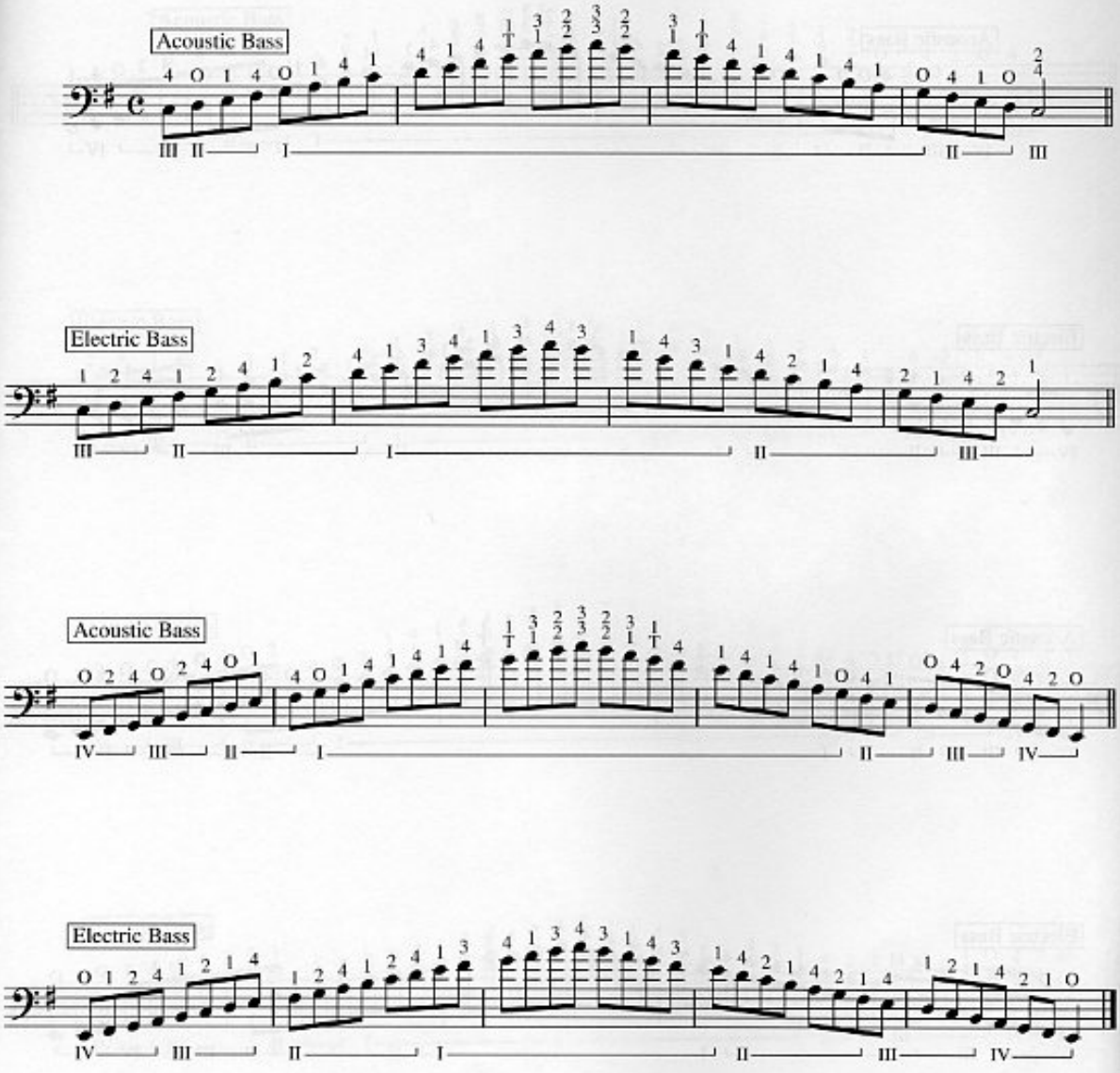
G Phrygian Scale

(Gm7)



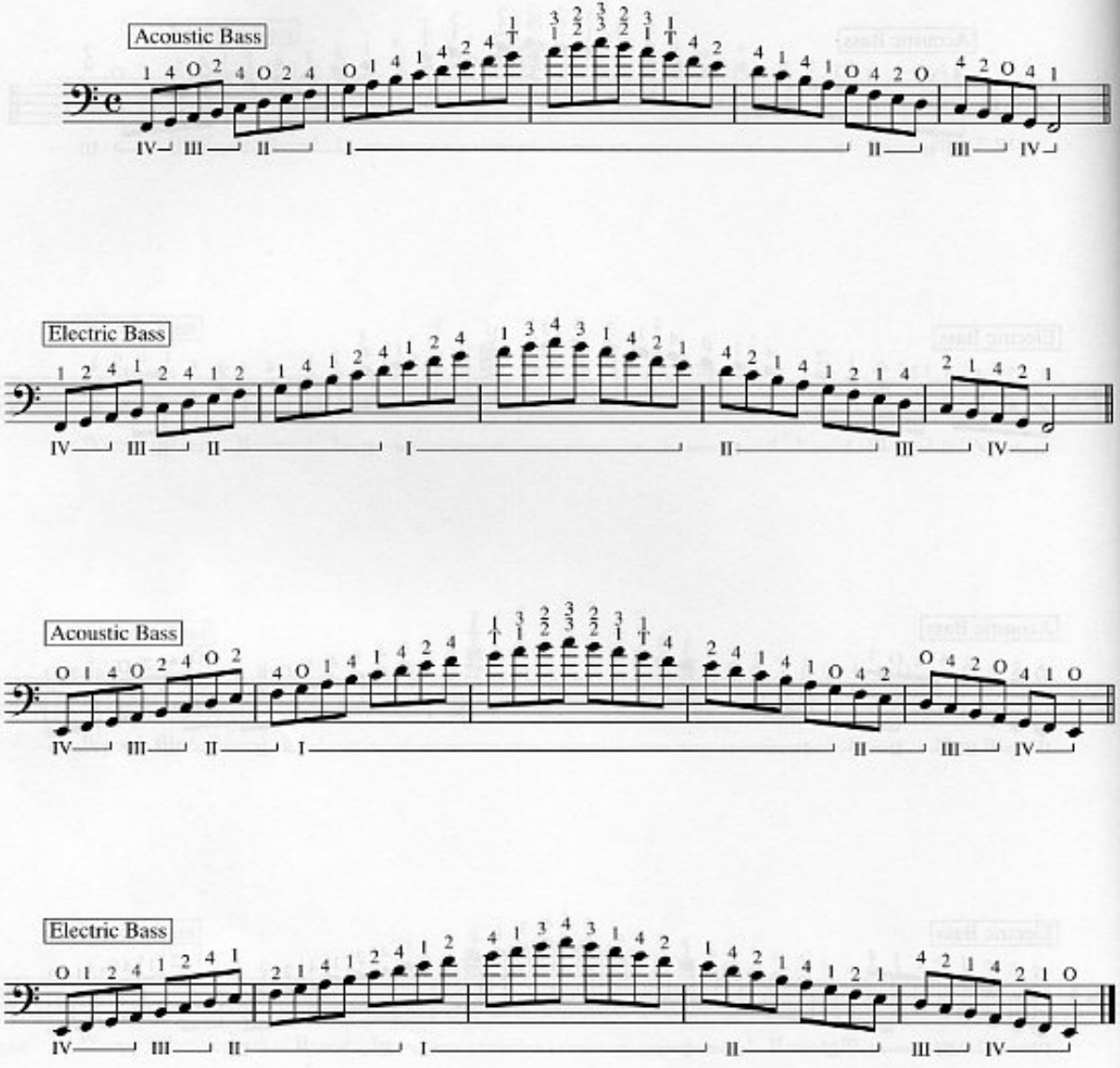
C Lydian Scale

(Cmaj7♯11)



F Lydian Scale

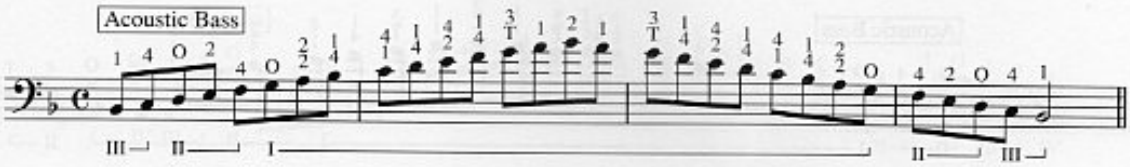
(Fmaj7♯11)



B♭ Lydian Scale

(B♭maj7♯11)

Acoustic Bass



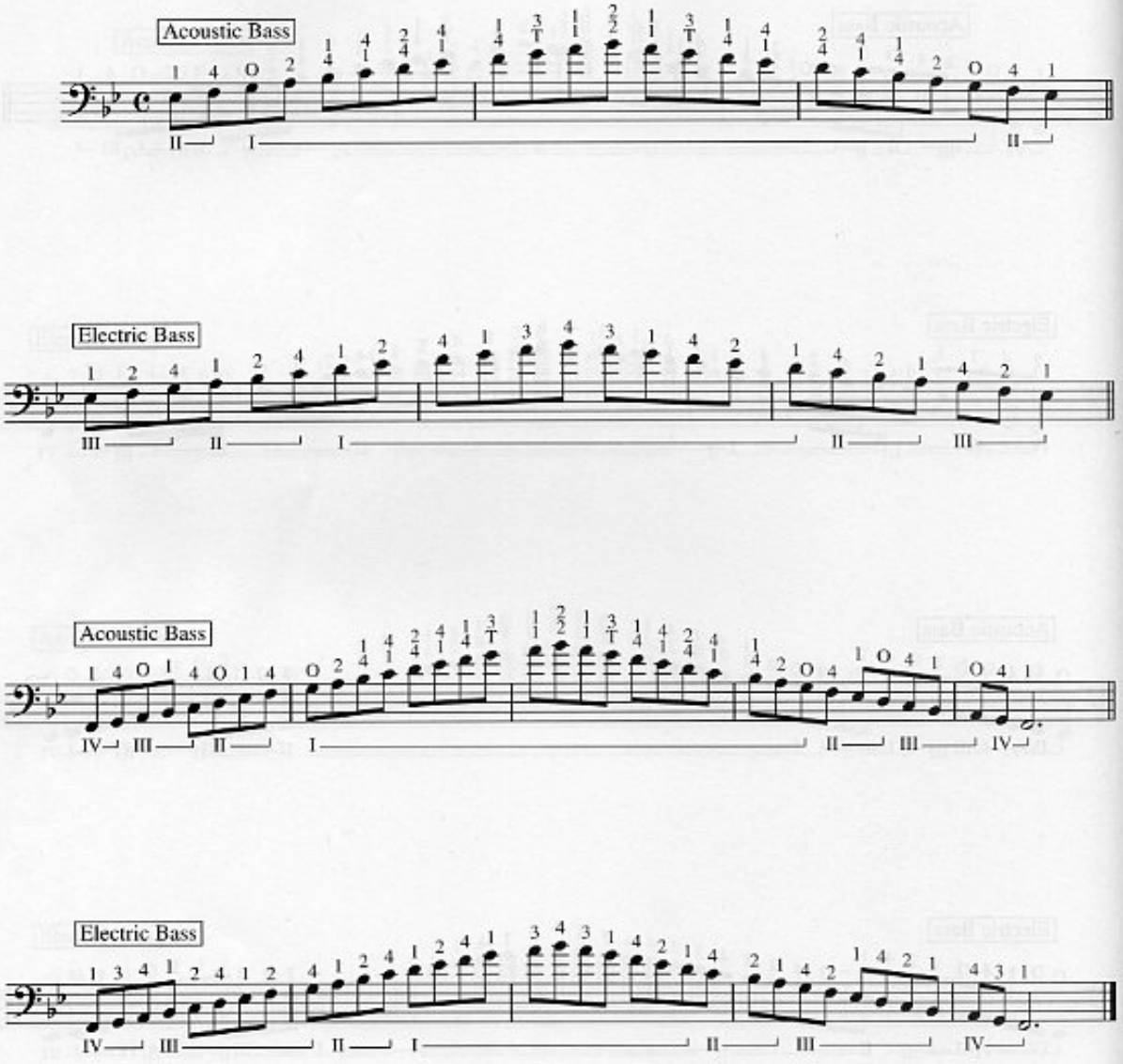
Electric Bass

Acoustic Bass

Electric Bass

E♭ Lydian Scale

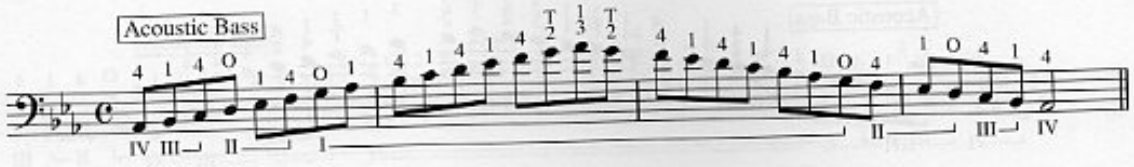
(E♭maj7♯11)



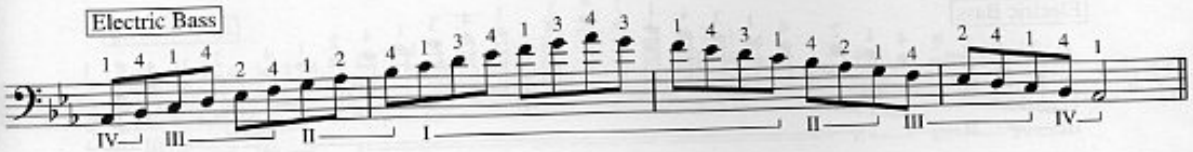
A♭ Lydian Scale

(A♭maj7♯11)

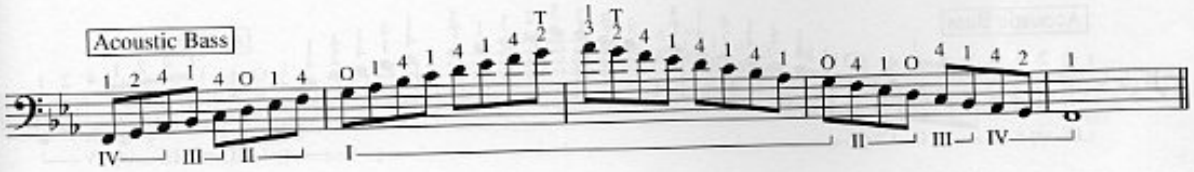
Acoustic Bass



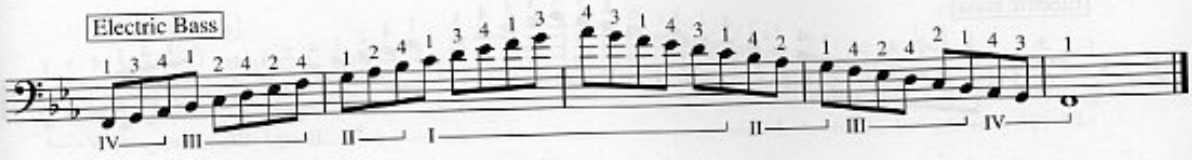
Electric Bass



Acoustic Bass

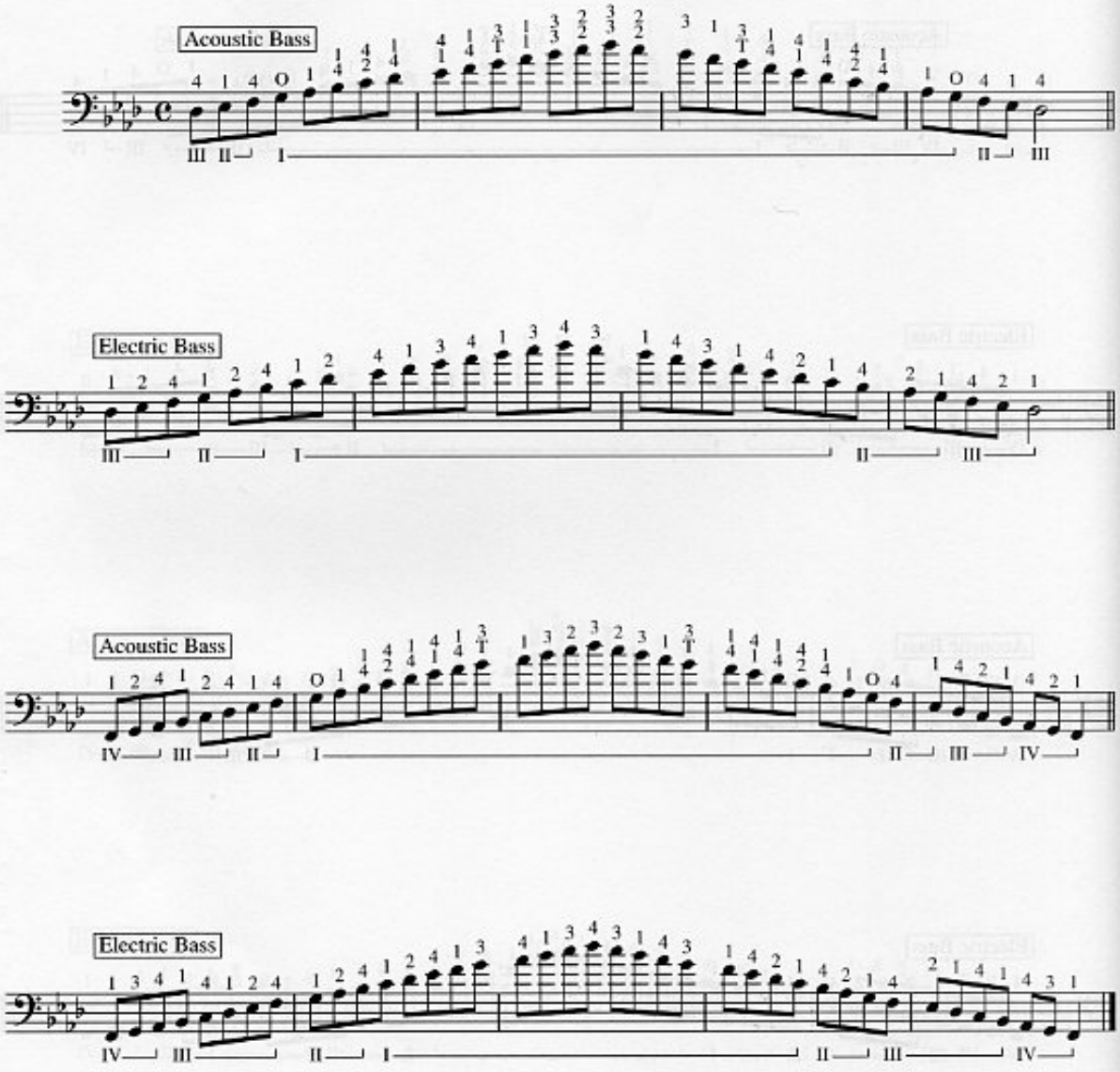


Electric Bass



D♭ Lydian Scale

(D♭maj7♯11)

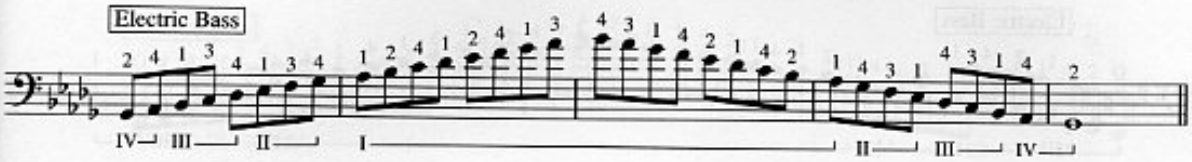


G♭ Lydian Scale

(G♭maj7♯11)

Acoustic Bass

Electric Bass

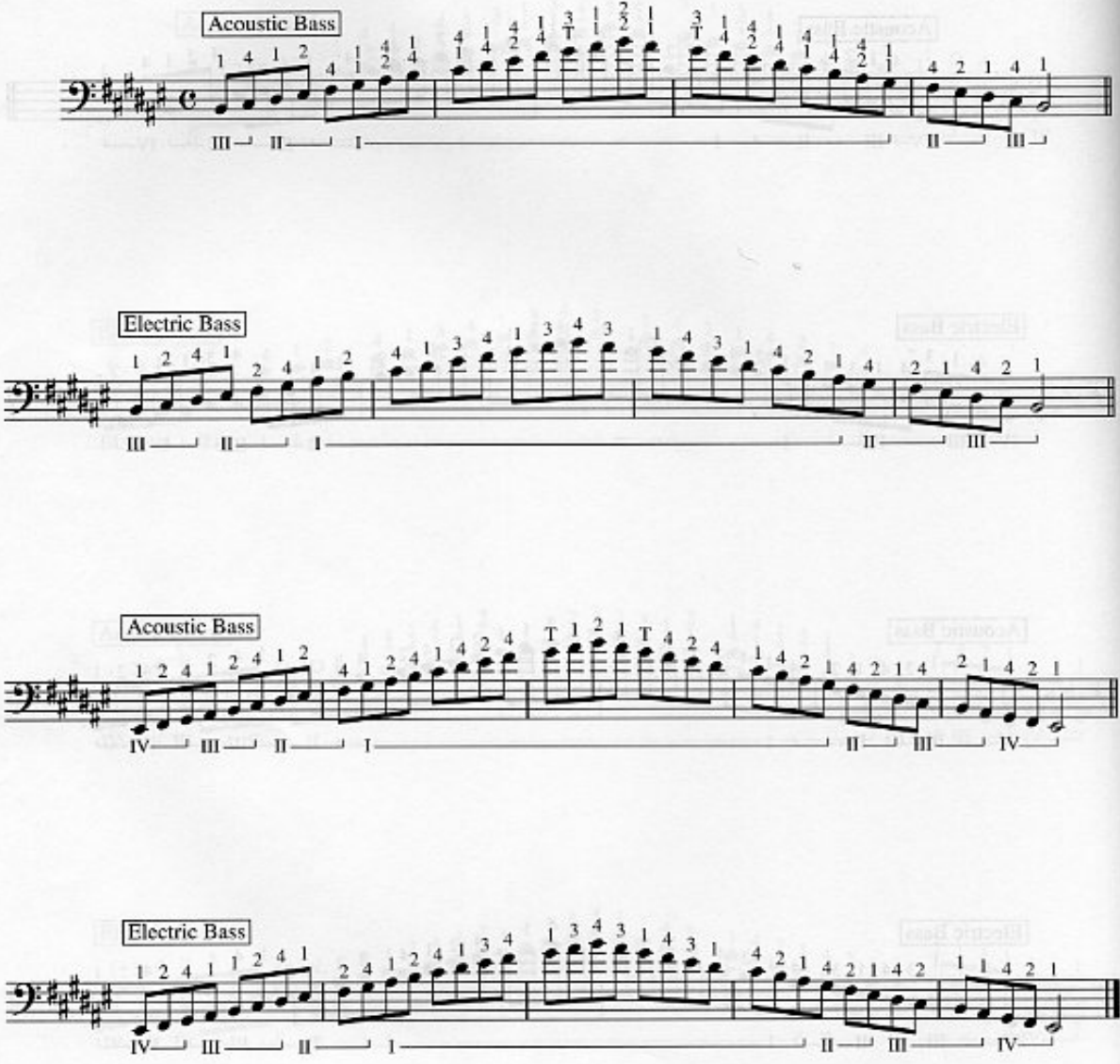


Acoustic Bass

Electric Bass

B Lydian Scale

(Bmaj7♯11)

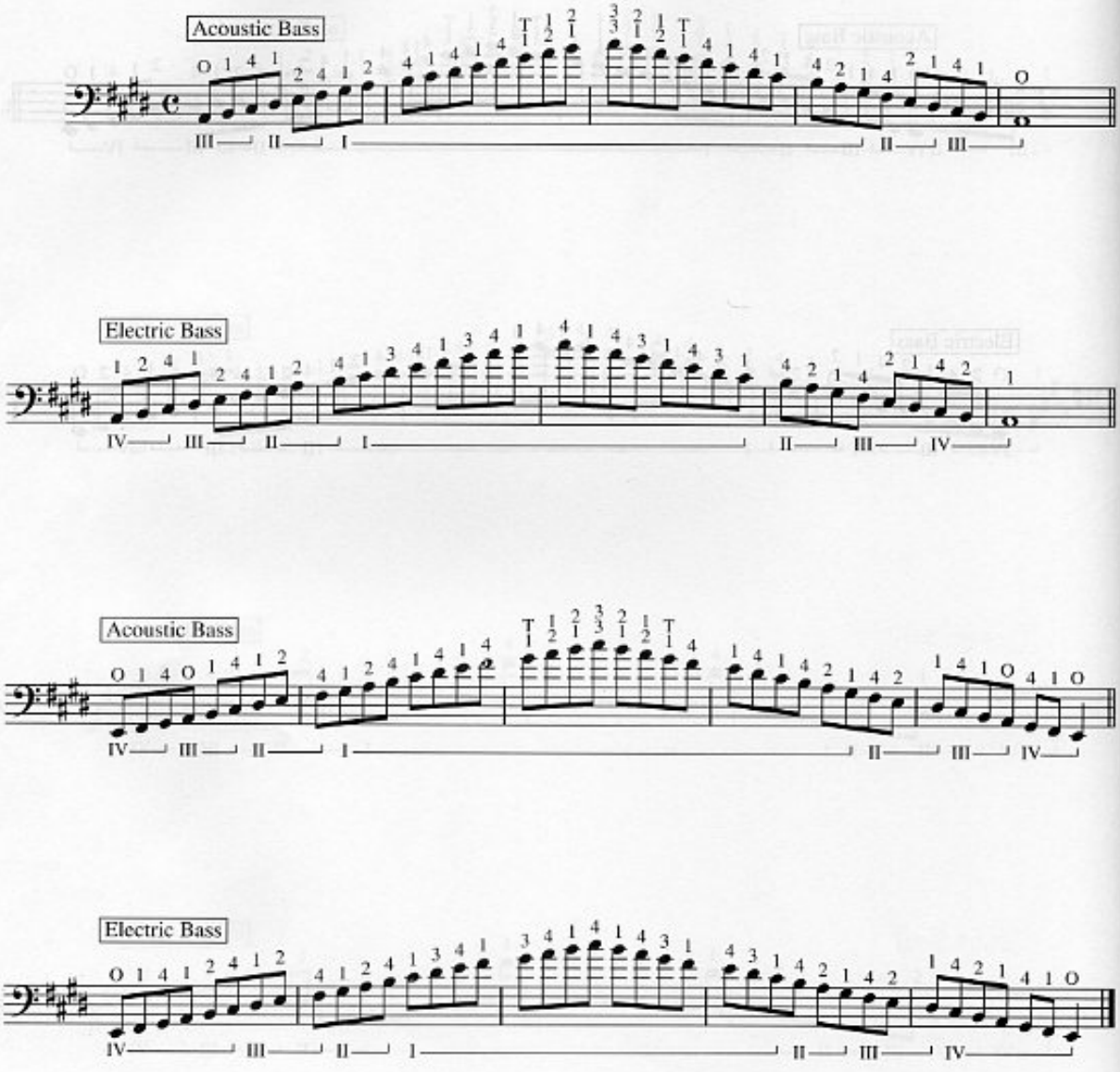


E Lydian Scale

(Emaj7♯11)

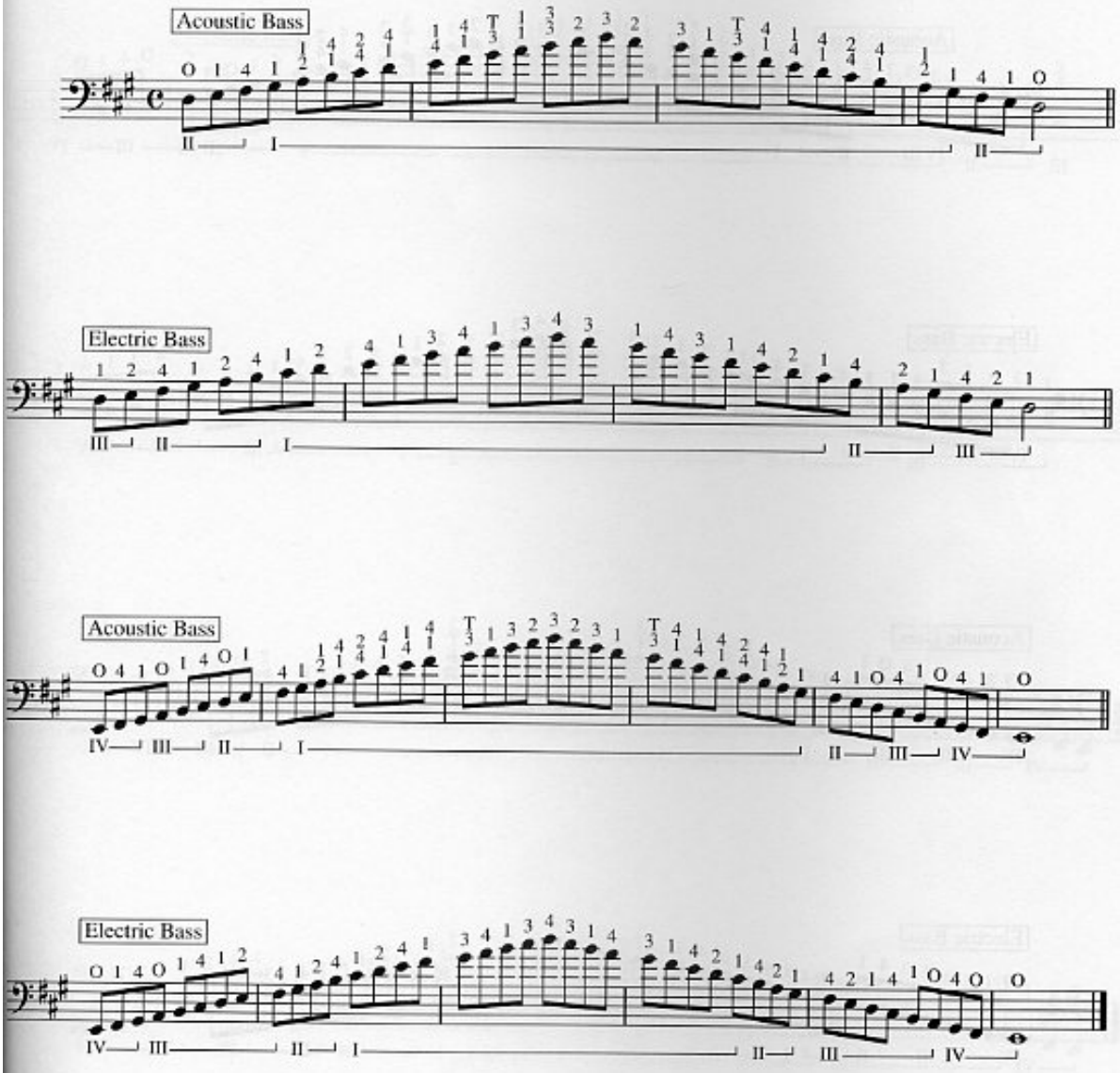
A Lydian Scale

(Amaj7♯11)



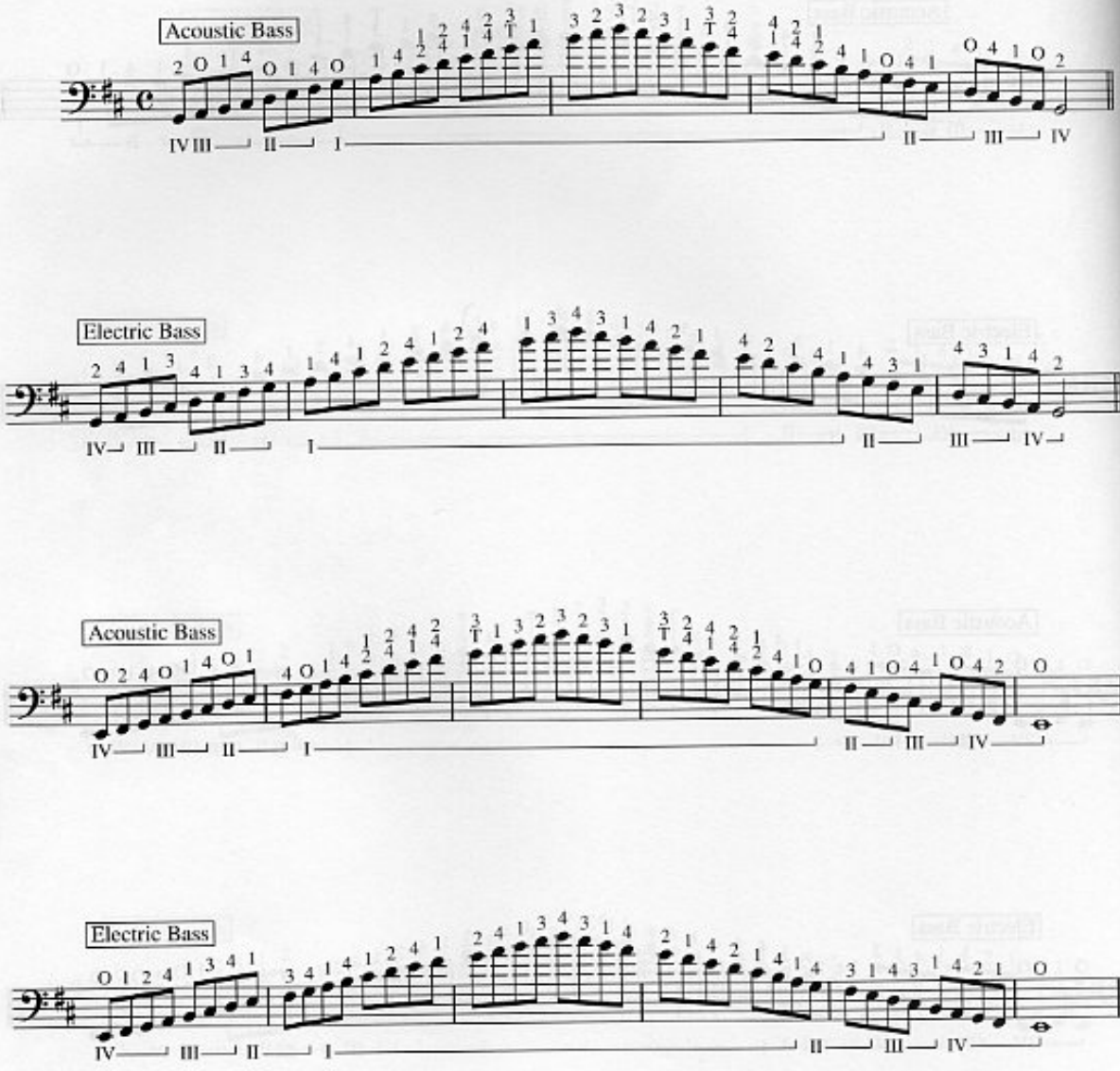
D Lydian Scale

(Dmaj7#11)



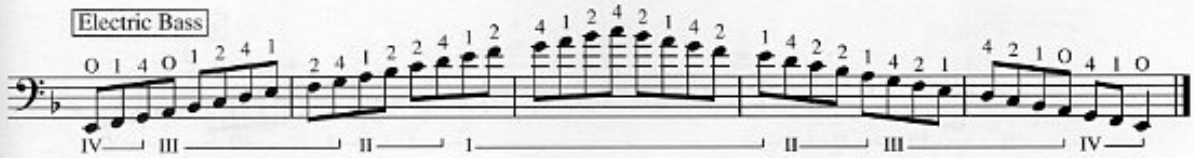
G Lydian Scale

(Gmaj7♯11)



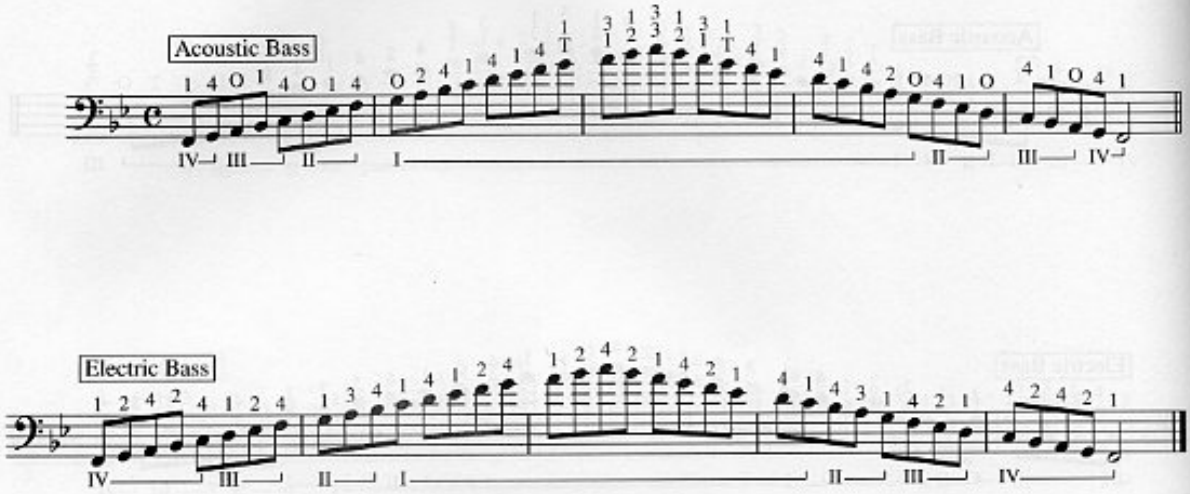
C Mixolydian Scale

(C7)



F Mixolydian Scale

(F7)



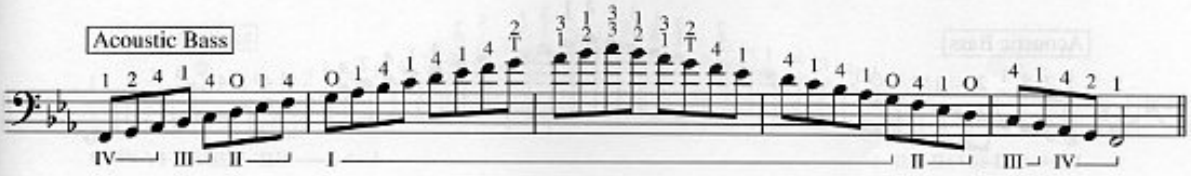
B♭ Mixolydian Scale

(B♭7)

Acoustic Bass

Electric Bass

Acoustic Bass

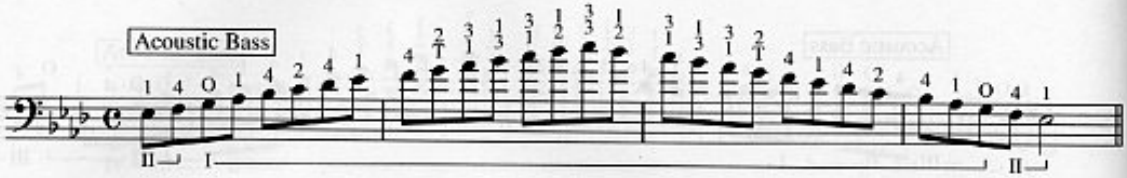


Electric Bass

E♭ Mixolydian Scale

(E♭7)

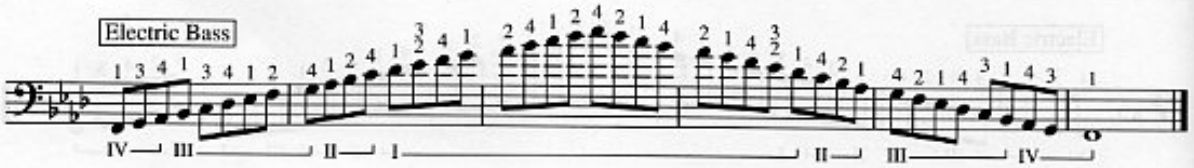
Acoustic Bass



Electric Bass

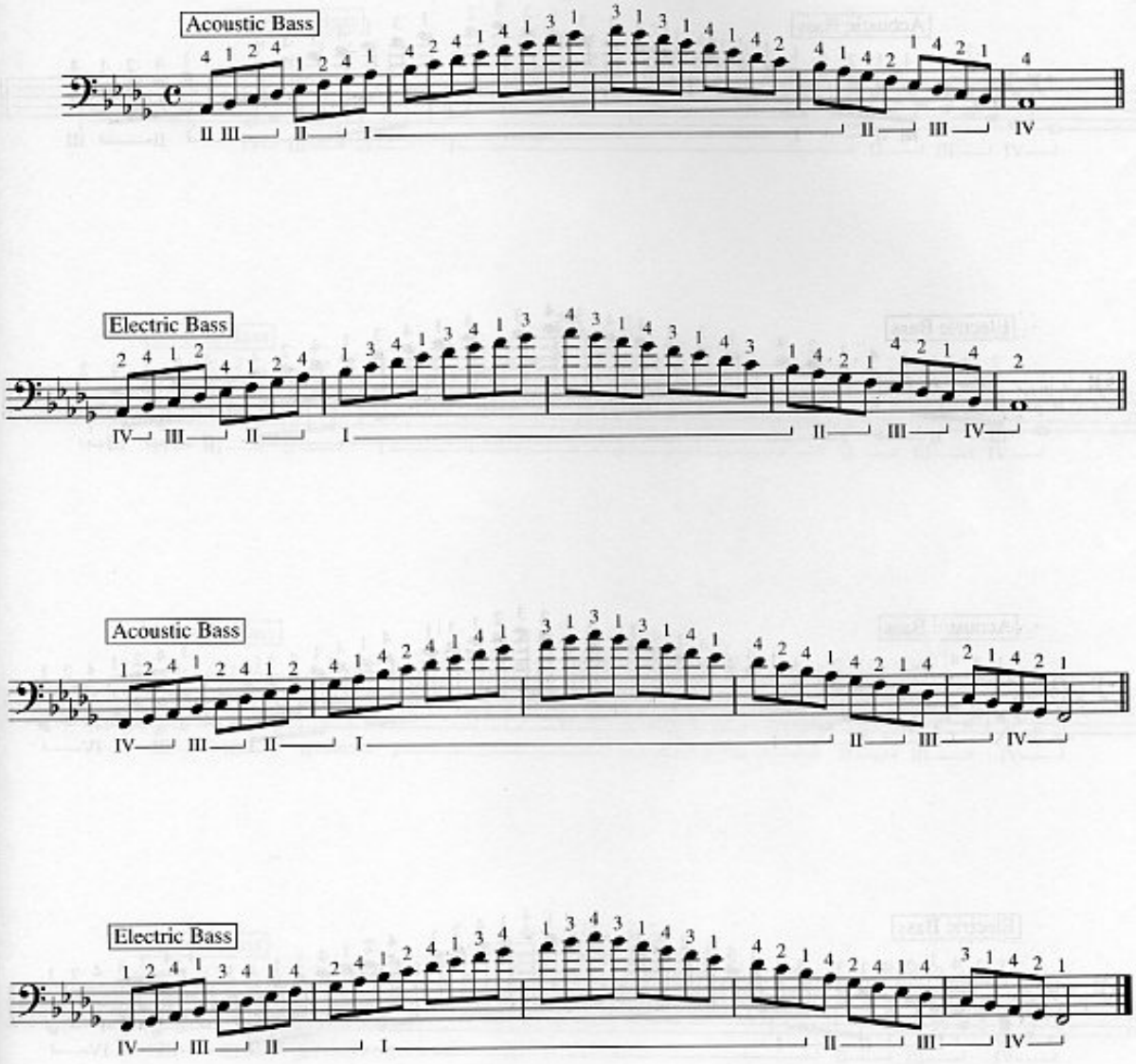
Acoustic Bass

Electric Bass



A♭ Mixolydian Scale

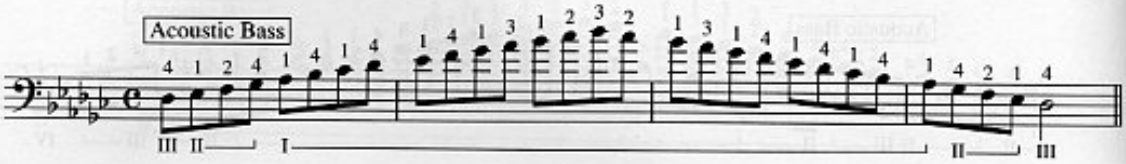
(A♭7)



D♭ Mixolydian Scale

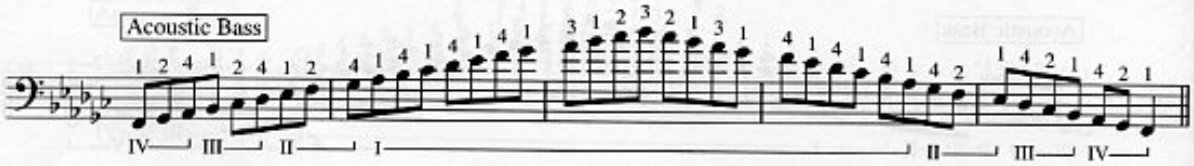
(D♭7)

Acoustic Bass

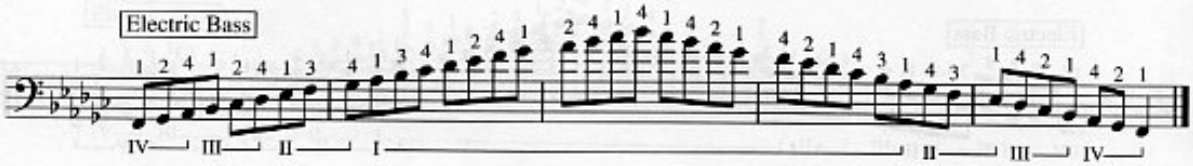


Electric Bass

Acoustic Bass



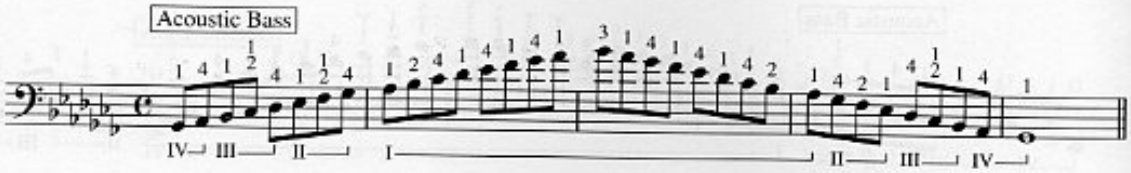
Electric Bass



G♭ Mixolydian Scale

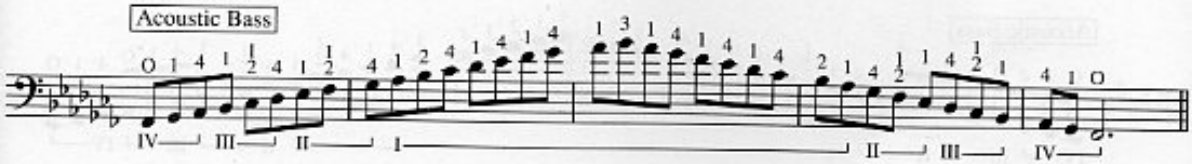
(G♭7)

Acoustic Bass

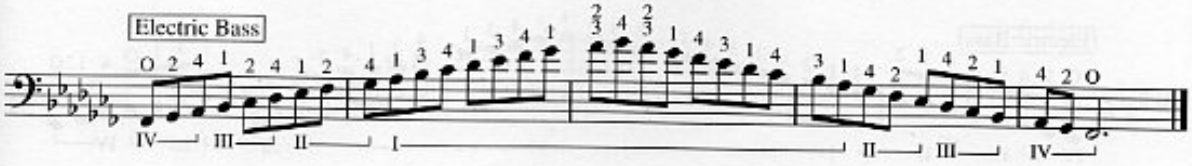


Electric Bass

Acoustic Bass



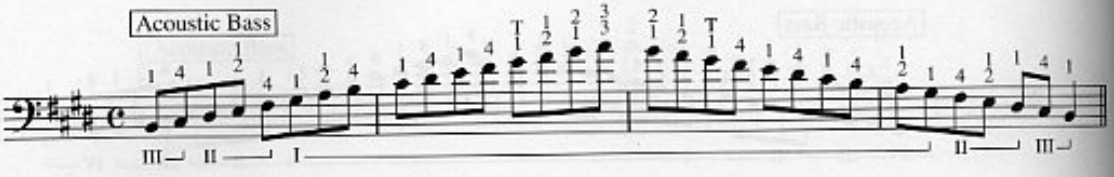
Electric Bass



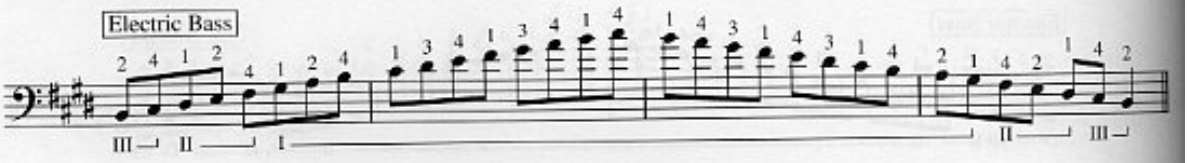
B Mixolydian Scale

(B7)

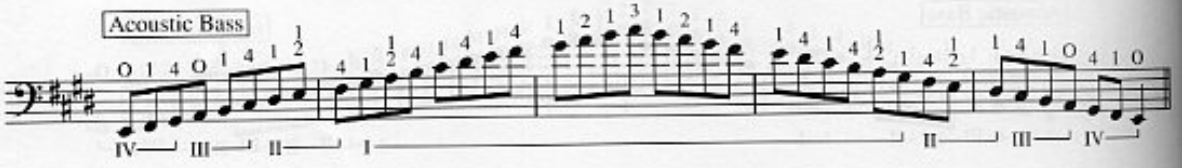
Acoustic Bass



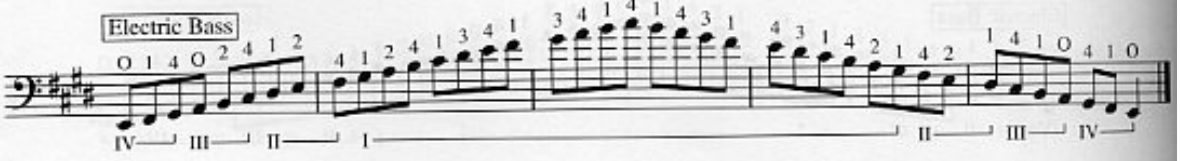
Electric Bass



Acoustic Bass

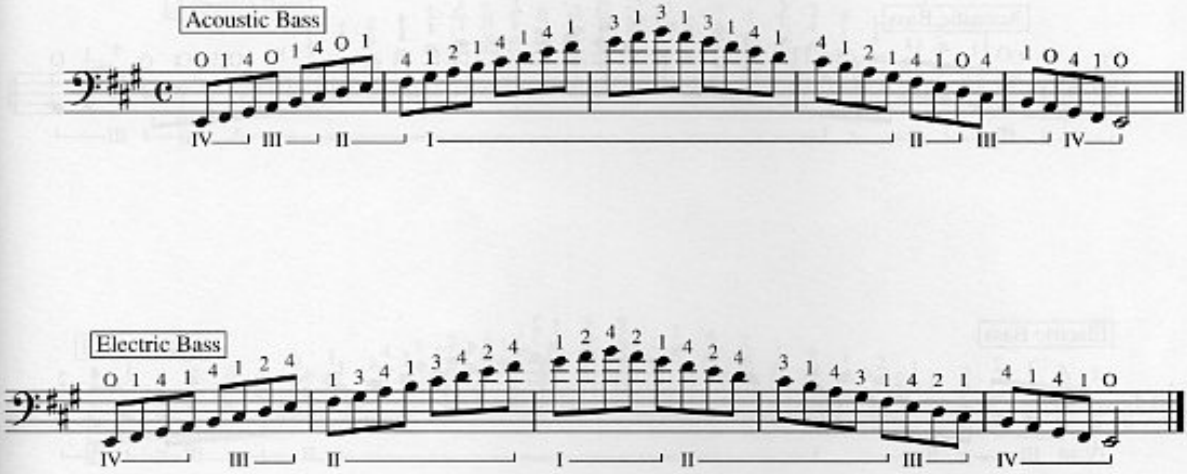


Electric Bass



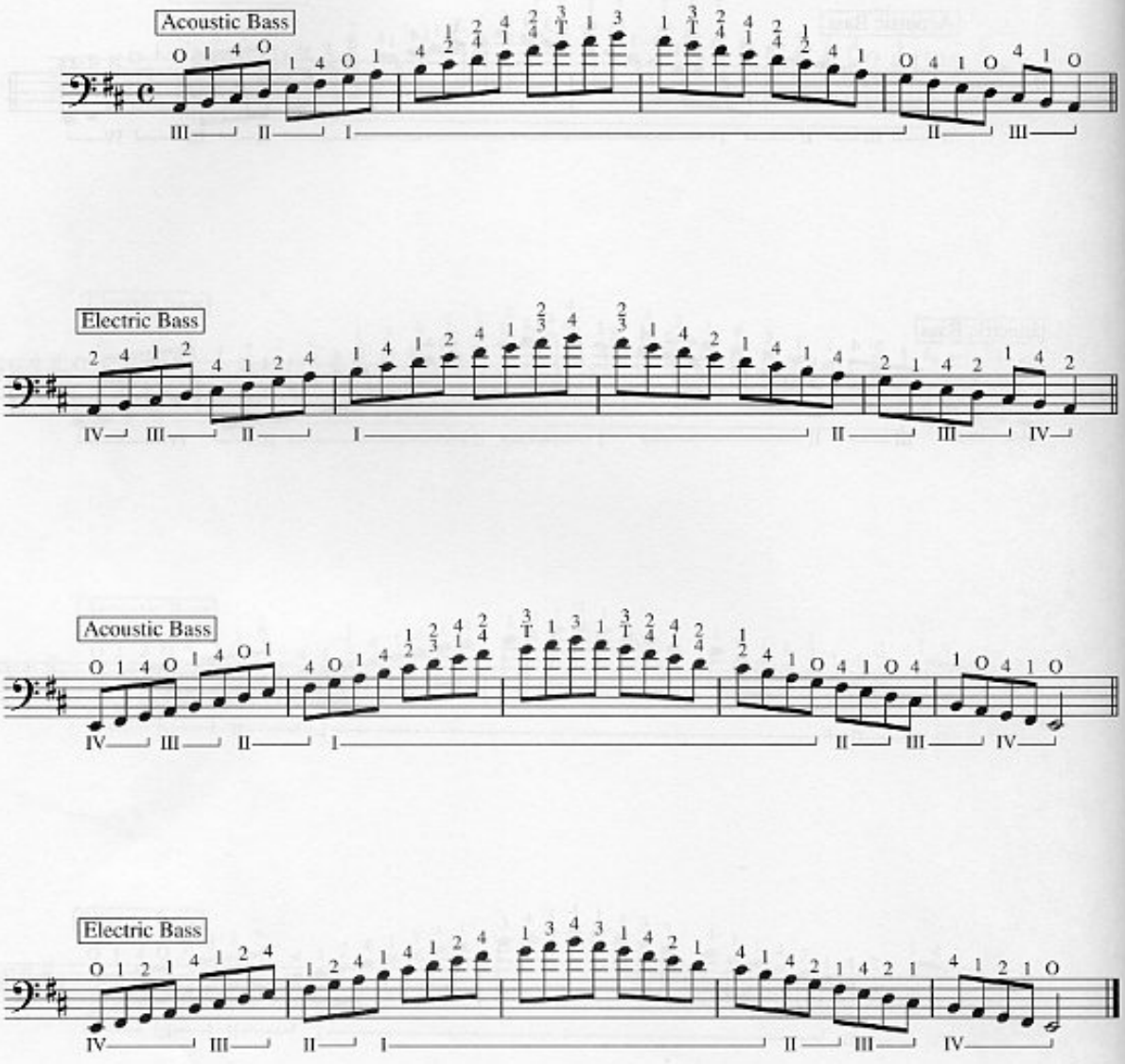
E Mixolydian Scale

(E7)



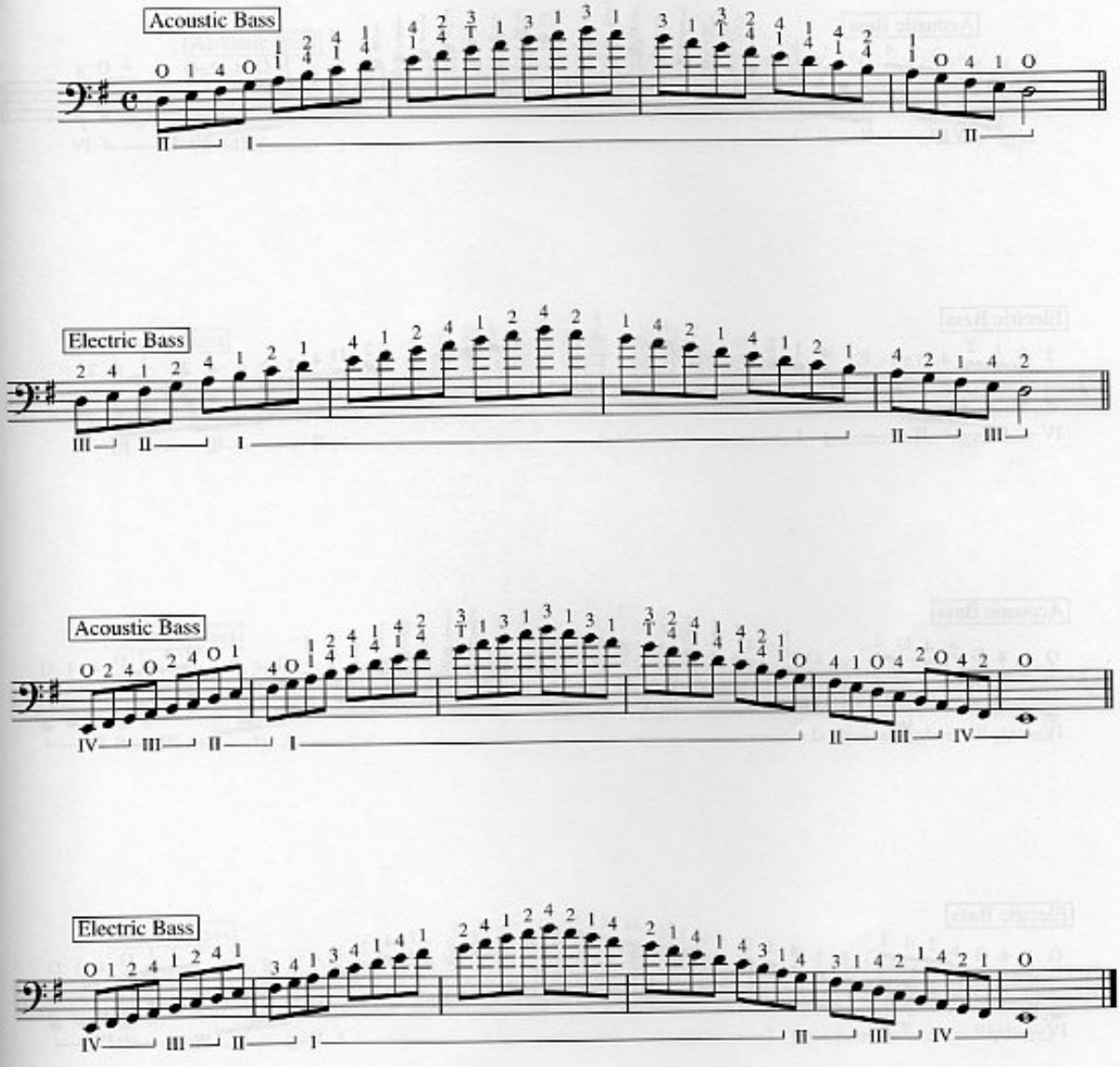
A Mixolydian Scale

(A7)



D Mixolydian Scale

(D7)



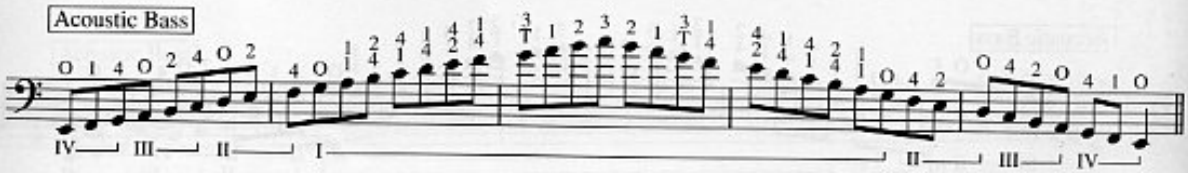
G Mixolydian Scale

(G7)

Acoustic Bass

Electric Bass

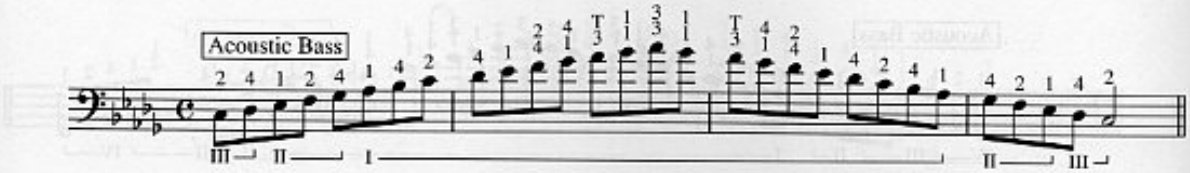
Acoustic Bass

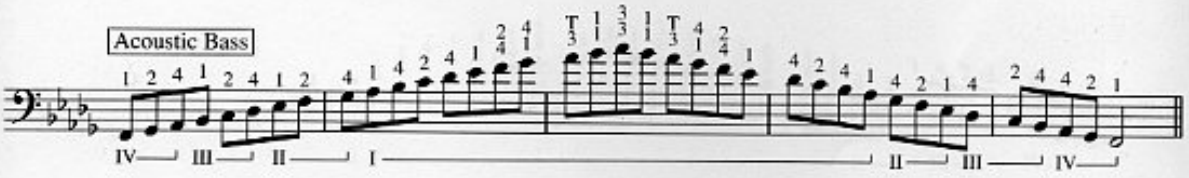


Electric Bass

C Locrian Scale

(Cm7♭5)

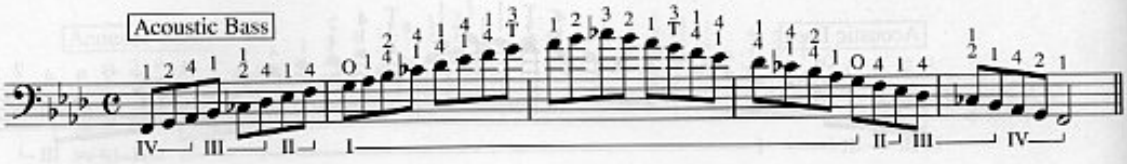




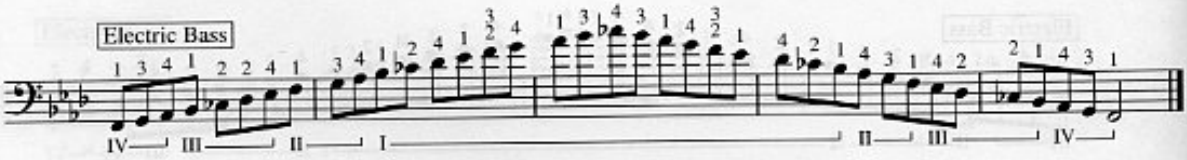
A♭ Melodic-minor Scale

(Fm7♭5)

Acoustic Bass

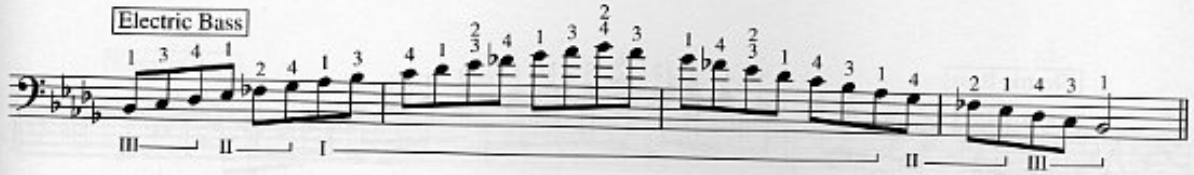


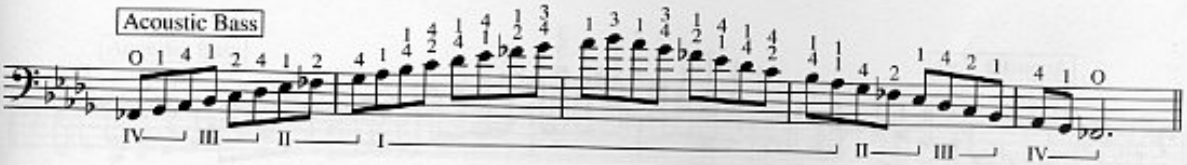
Electric Bass



D♭ Melodic-minor Scale

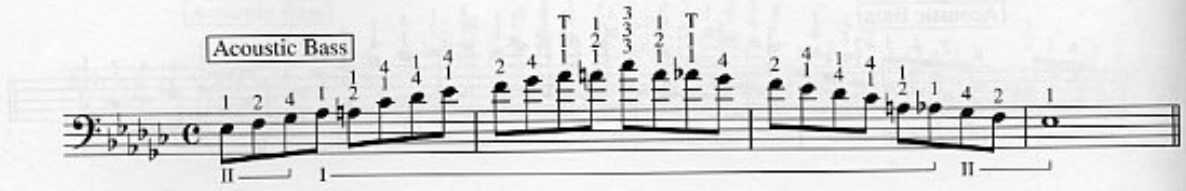
(B♭m7♭5)

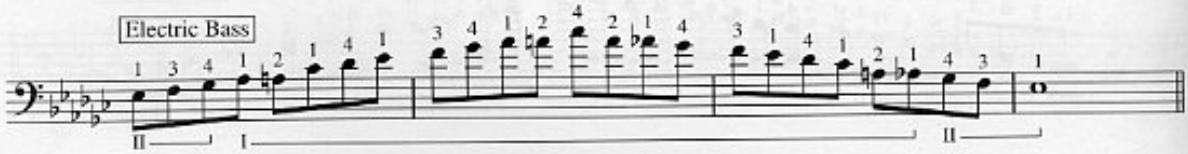


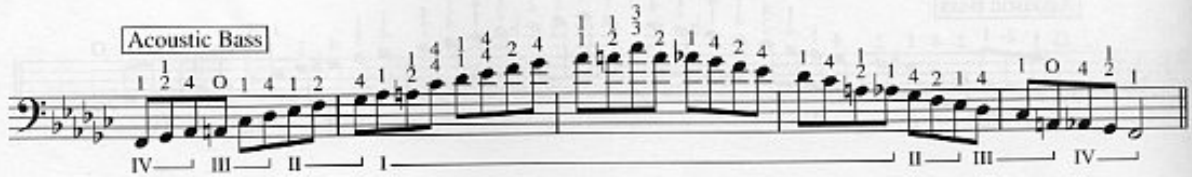


G♭ Melodic-minor Scale

(E♭m7♭5)







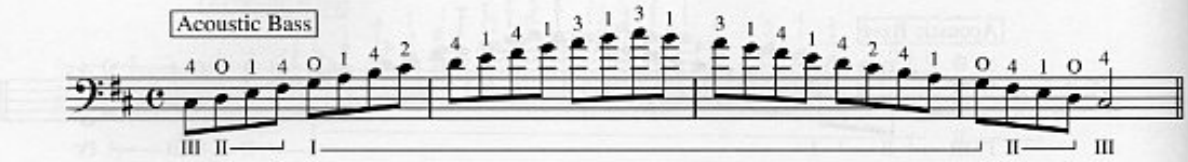
G♯ Locrian Scale

(G♯m7♭5)

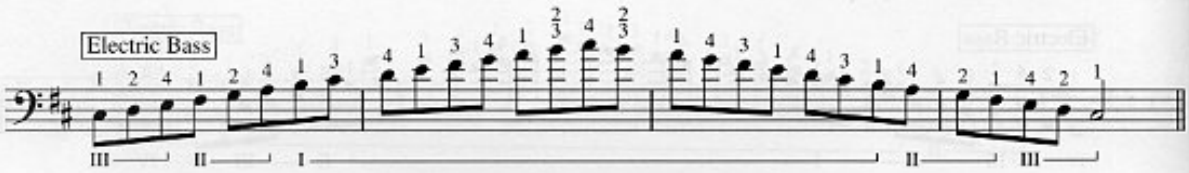
C♯ Locrian Scale

(C♯m7♭5)

Acoustic Bass



Electric Bass

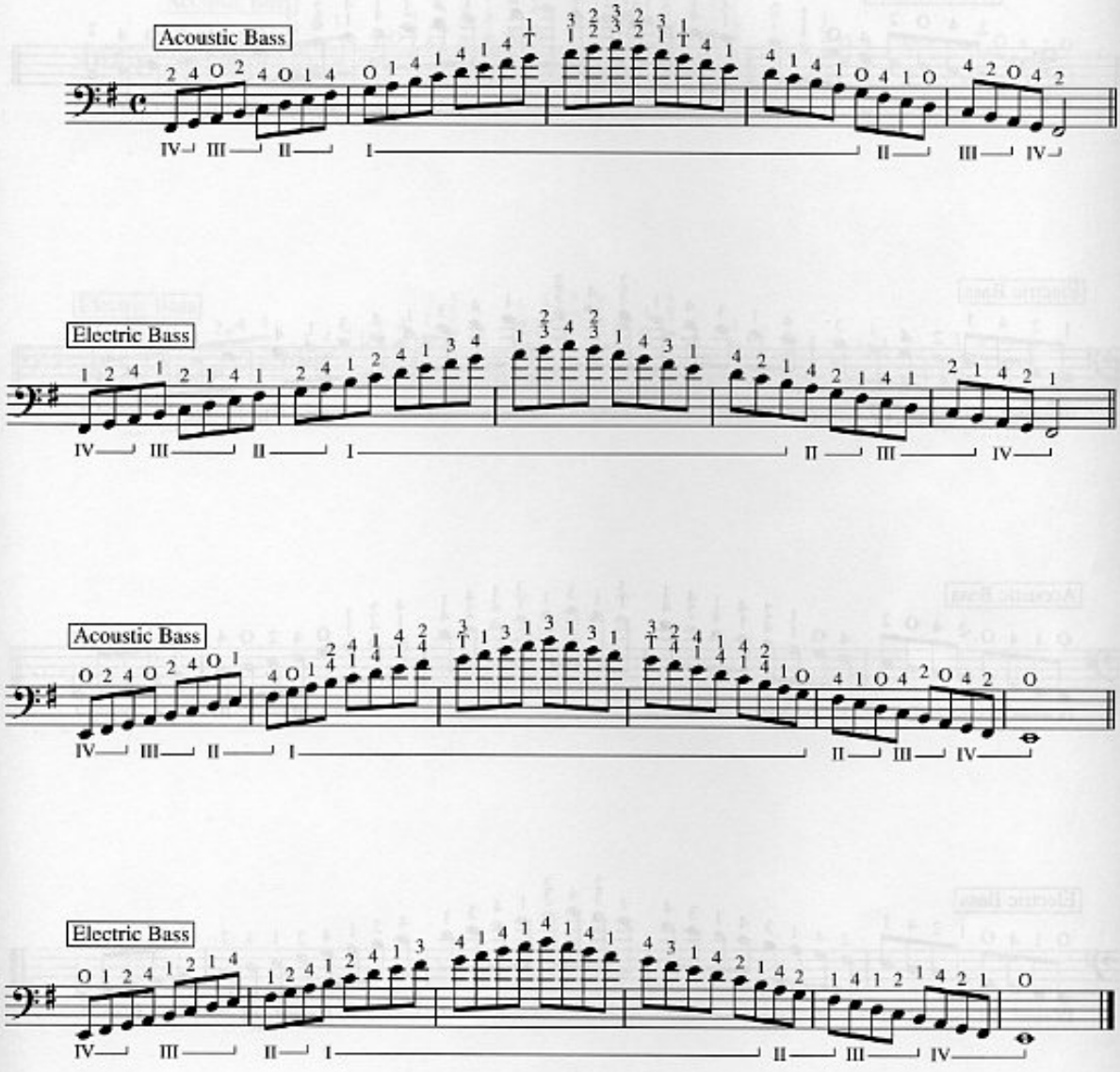


Acoustic Bass

Electric Bass

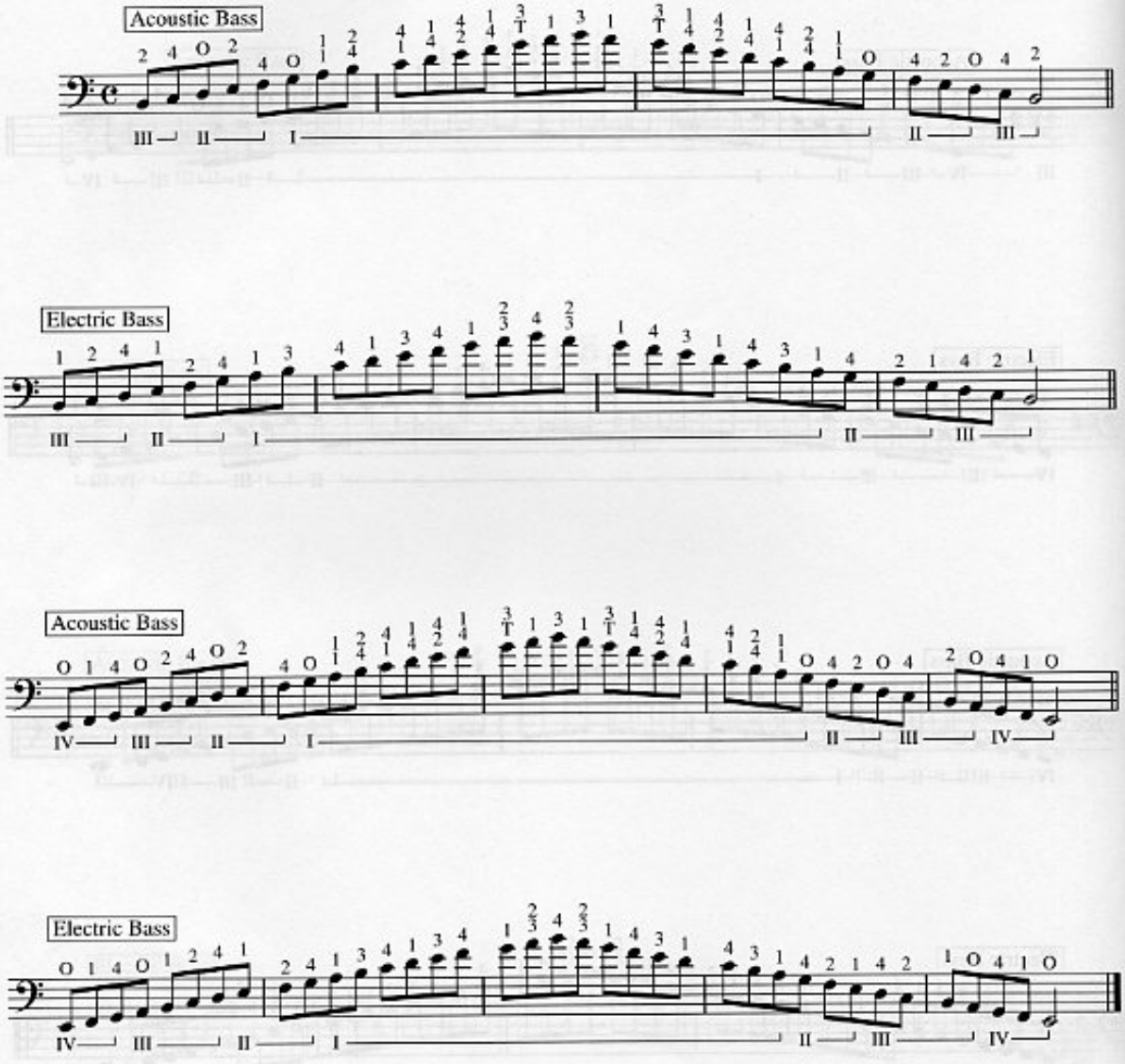
F♯ Locrian Scale

(F♯m7♭5)



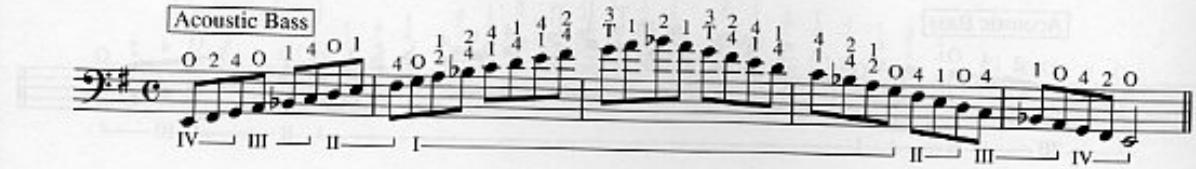
B Locrian Scale

(Bm7♭5)



G Melodic-minor Scale

(Em7♭5)

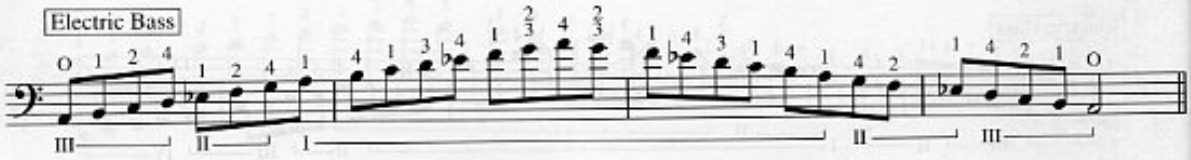


C Melodic-minor Scale

(Am7♭5)

Acoustic Bass

Electric Bass

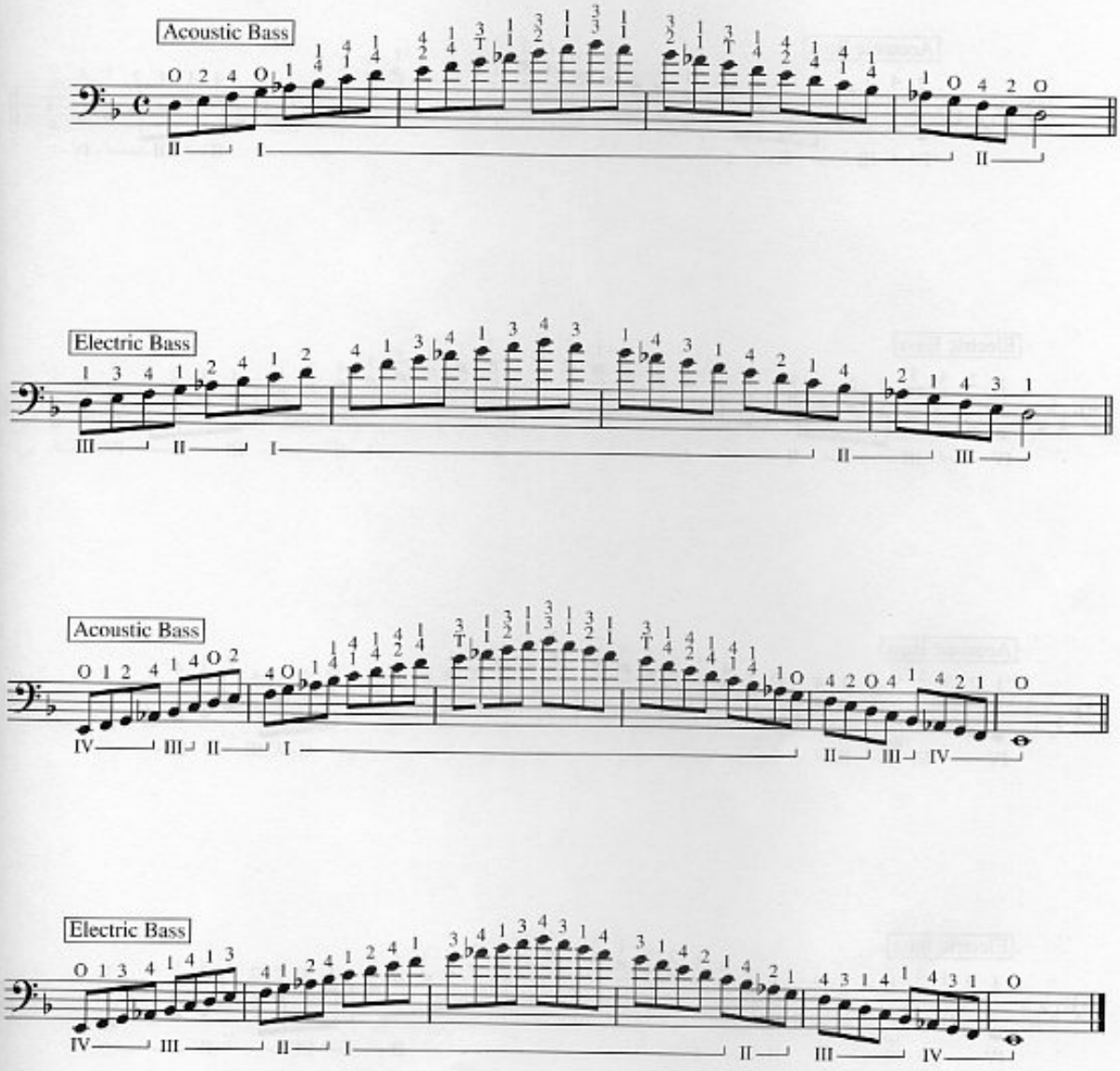


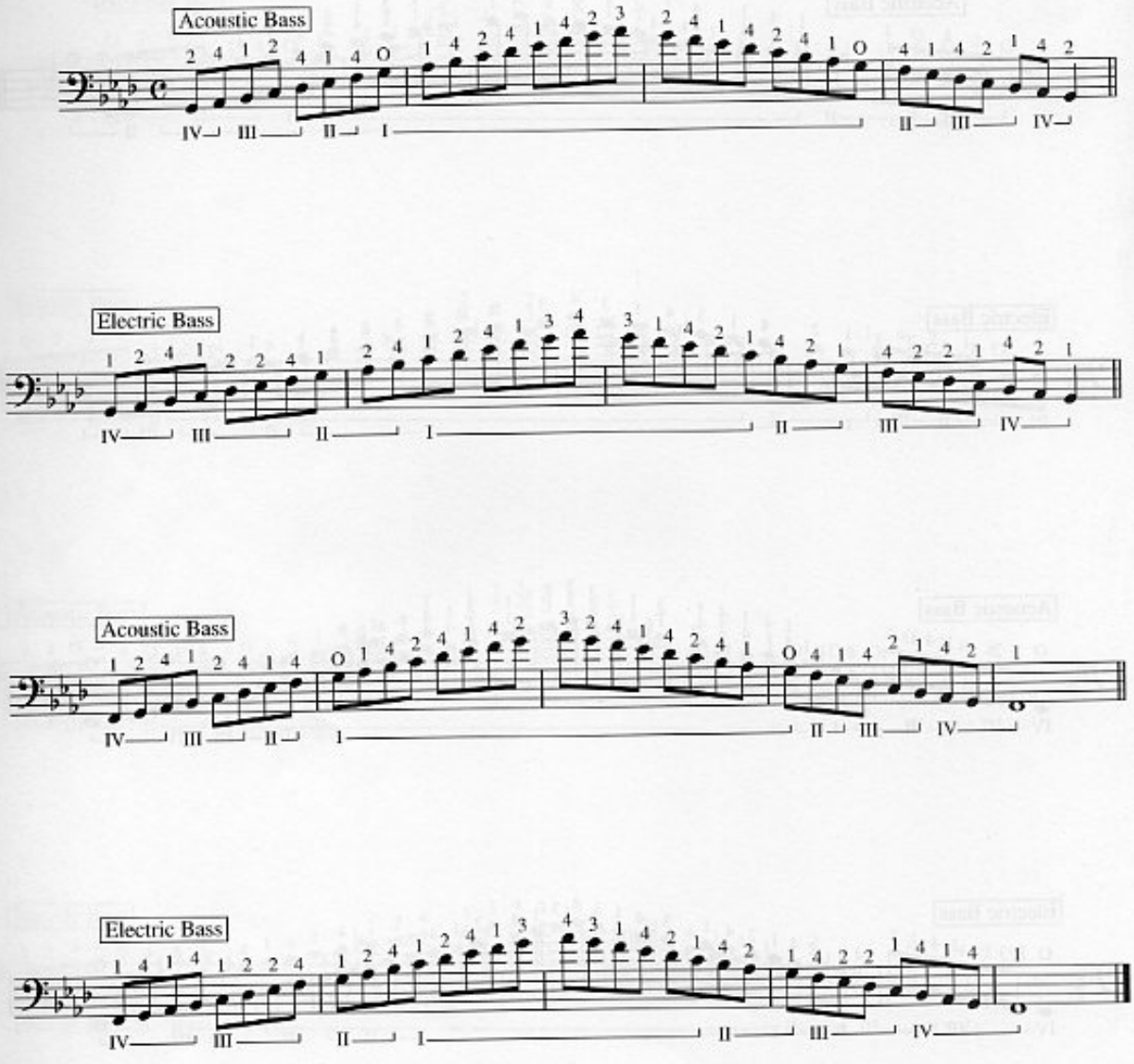
Acoustic Bass

Electric Bass

F Melodic-minor Scale

(Dm7♭5)



G Locrian Scale

(Gm7♭5)